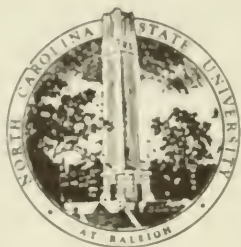


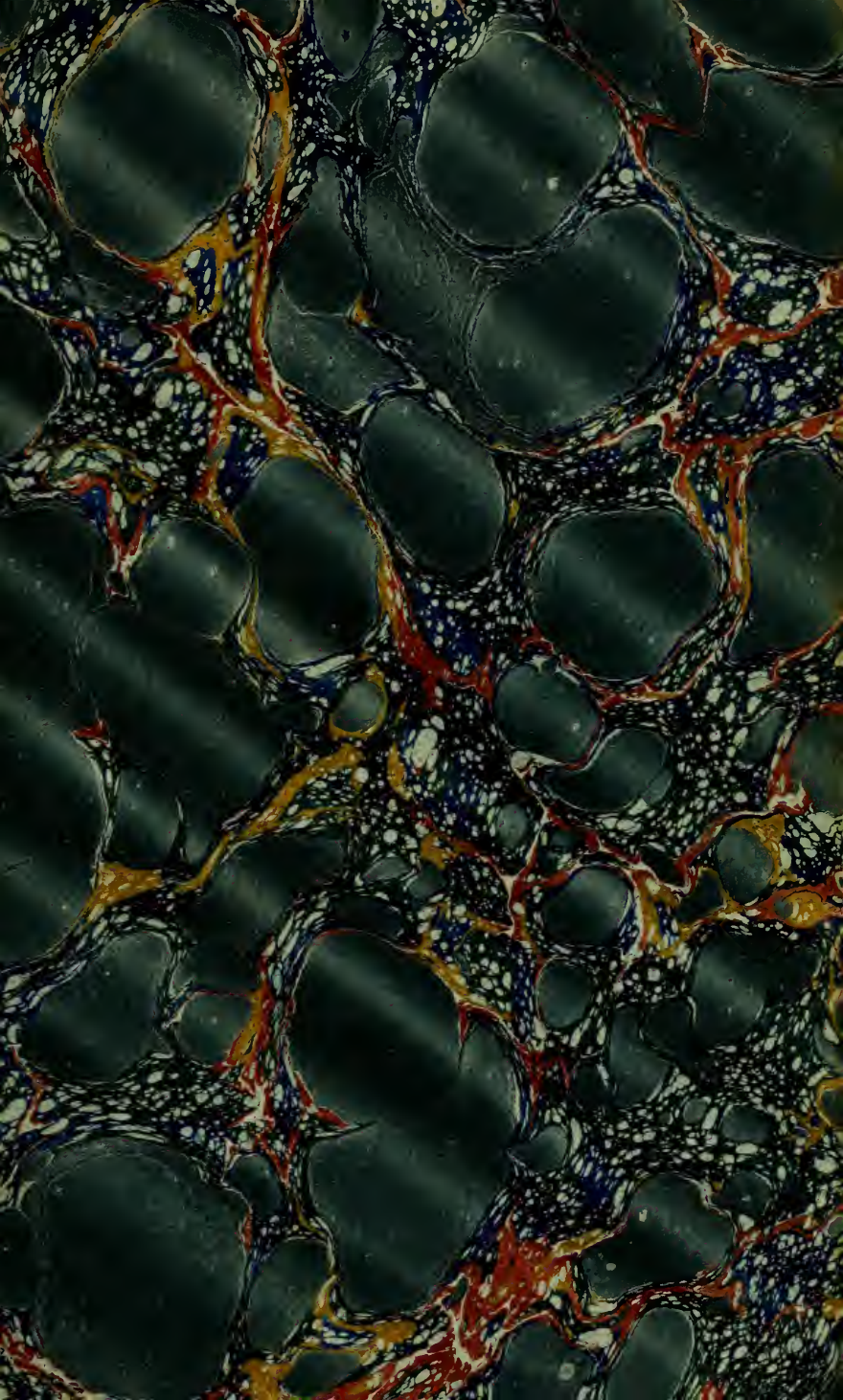
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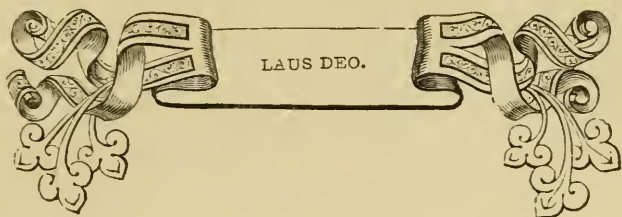
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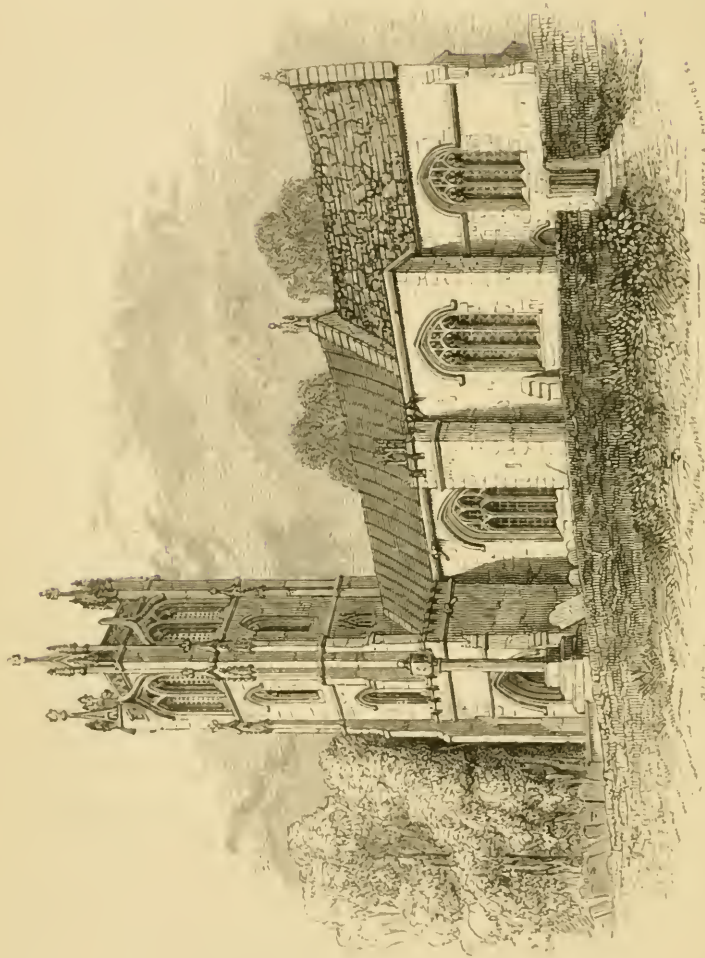


ANGLICAN

Church Architecture.



“ Architecture exhibits the greatest difference from nature which may exist in works of art ; it involves all the powers of design, and is sculpture and painting inclusively. It shews the greatness of man, and should at the same time teach him humility.”—COLERIDGE.



Bakewell Church, Somersetshire

DEAN OF A. M. 1844

ANGLICAN
Church Architecture,

WITH

SOME REMARKS

UPON

ECCLESIASTICAL FURNITURE.

BY

JAMES BARR,
ARCHITECT.

SECOND EDITION.

“ QUIDQUID EX AFFECTU PURO ET SINCERO PROMITUR HOC EST
DECORUM ; NON SUPERFLUAS ÆDIFICATIONES AGGREDI, NEC
PRÆTERMITTERE NECESSARIAS.”—S. AMBROSE.

OXFORD

JOHN HENRY PARKER;
TILT AND BOGUE, FLEET STREET, LONDON.

MDCCCXLIII.

“ To say nothing of the plain duty of building new churches in our crowded districts ; surely from a grateful spirit, to adorn God’s house with every lawful ornament ; to make it wide enough to admit with decency and ease an increasing population to kneel within its precincts ; to provide for its being outwardly of a gracious aspect in the eyes of those who should come there to listen to God’s Word, and to offer up their supplications to Him ; to let the common home of the religious sympathies of all around us be that which we most cheerfully adorn with the rich materials and the finished skill which wealth commands ; surely thus to make the temple of the Lord beautiful, and the sanctuary of His poor commodious, is the acting of a fit and well-instructed piety.’ ”

ARCHDEACON S. WILBERFORCE’S CHARGE, 1842.



ADVERTISEMENT.

THIS little work is intended to serve merely as an introduction to the study of the Ecclesiastical Architecture of this country, and at the same time to afford a simple and practical guide to those who are engaged in the erection or restoration of a Church.

The sale of a large edition, in a few months, could not but be gratifying to the author, since it afforded satisfactory proof that such an elementary manual on the subject was wanted, and has been found in some degree to answer its purpose.

The present edition has been carefully revised, and some additional illustrations introduced; a short account of the symbols used by the early Christians, and of those appropriated to the Saints in the Calendar of the Anglican Church, has also been added.



TO THE
OXFORD SOCIETY
FOR
PROMOTING THE STUDY
OF
Gothic Architecture,
THIS LITTLE WORK
IS
RESPECTFULLY INSCRIBED
BY
THE AUTHOR.

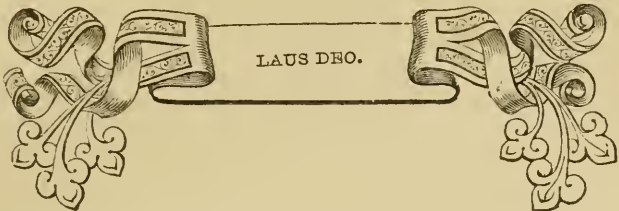
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Dec. 1841.



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LAUS DEO.

ANGLICAN
Church Architecture.

I.

INTRODUCTORY REMARKS.

SOLEMN DUTIES OF PUBLIC SERVICE TO BE DONE UNTO GOD,
MUST HAVE THEIR PLACES SET AND PREPARED IN SUCH SORT
AS BESEEMETH ACTIONS OF THAT REGARD.—HOOKER.



“Let it not be supposed, that any decoration is here recommended to be introduced into our Churches, which could expose either the Founder or Restorer to the charge of reviving superstitious ornaments, and thereby of ‘casting stumbling blocks in the path, which truly leads to the sanctuary.’ We are told, that, when the excellent George Herbert undertook the rebuilding of the Church of Layton, he made it so much ‘his whole business, that he became restless till he saw it finished,’ and that for ‘decency and beauty’ it exceeded all others. It is decency and beauty, such as Herbert would have approved—such as our own pure and Apostolic Church sanctions, and nothing more—which should be universally adopted in our Ecclesiastical buildings.”—MARKLAND’S REMARKS ON ENGLISH CHURCHES.



ECCLESIASTICAL Architecture is a subject which must always be regarded with peculiar interest, being so inseparably connected with the rites and ceremonies of the Christian Church. It becomes, however, more especially the bounden duty of every one who is in any way engaged in the erection of an edifice for public worship, to make himself at least so far acquainted with the general principles of Church-building, that his influence and exertions may ever be rightly and judiciously directed, so that in the arrangement of a structure designed for sacred purposes, due attention may be paid to its being properly adapted for the celebration of the solemn ordinances of our religion.

A thoughtful mind, indeed, cannot but experience melancholy feeling on beholding the sad contrast

that is generally exhibited on a comparison of most of the modern Churches with the Gothic piles erected in the middle ages, which, in defiance of all the barbarous mutilations and additions to which so many of them have from time to time been subjected, still retain a holy and venerable character, appearing throughout the land like monuments reared to bear testimony to the genius and piety of our forefathers. Most assuredly the motives and not the actions of men should always be regarded; and doubtless in the sight of God, even the sumptuous and lofty Cathedral is not an offering more acceptable than the plain and lowly Church, provided its poverty be the result of limited means, and not occasioned by the illiberality of sordid and selfish economists; they, indeed, would often fain persuade themselves that the meanness so visible in the structure they have erected is but a proof of their being superior to the superstitious notions which they falsely attribute to the ancient builders, for having devoted much time and labour on what they are pleased to term useless and unnecessary ornaments:—but surely such reasoning is most ungenerous and uncharitable;—and the period we hope is not very far distant when the erection of sacred buildings

will again be carried on with a truly zealous and devotional spirit, so that the structures of the Church may once more be reared,

In beauty of Holiness, with ordered pomp,
Decent and unreprieved.

In former times the fabrics set apart for religious purposes were usually built from the drawings and under the immediate superintendence of the Ecclesiastics themselves, who sometimes even worked as common labourers for the love of Christ's holy Church : they appear to have been ever anxious that the effect of their edifices should contribute to increase the solemnity of the services for which they were erected, being aware that "the very majesty and holiness of the place where God is worshipped, hath in regard of us great virtue, force, and efficacy, for that it serveth as a sensible help to stir up devotion, and in that respect, no doubt, bettereth even our holiest and best actions in this kind ^a."

It is vain indeed to expect that our sacred buildings can exhibit the same propriety and beauty, unless they are likewise designed in strict accordance with the spirit and intentions of the Church. A modern place of worship, from its capricious and un-

^a Hooker's Ecclesiastical Polity, book v.

canonical arrangement, is destitute of almost every peculiar characteristic of a house of prayer ; and instead of the interior possessing that peaceful and quiet aspect, which tends to inspire with feelings of reverence and devotion all who enter its hallowed walls, the whole structure has an air of meanness and pretension that is particularly offensive, and at the same time altogether contrary to every sound principle of Ecclesiastical Architecture.

The appearance, on the other hand, of an ancient Gothic Church is often most magnificent and imposing, but even when of a plain and homely description it is impressive and beautiful ; frequently

It is a pile of simplest masonry,
With narrow windows and vast buttresses ;

yet there is a spirit in its time-honoured walls, and a reality about the building, that is extremely pleasing ; for however rude the materials employed in its erection, there is never any attempt to make them appear other than they really are. The faithful builders, conscious of having exerted themselves to the uttermost, seem to have felt that any false pretensions would be at variance with the holiness of the service to which the edifice was to be consecrated, and

that alone in their estimation would invest it with sufficient majesty ; since in the words of the learned and excellent Hooker, “ Churches receive as every thing else, their chief perfection from the end whereunto they serve. Which end being the public service of God, they are in this consideration houses of greater dignity than any provided for meaner purposes.” The solidity also observable in the construction of the religious edifices of the olden time, harmonizes admirably with the purposes for which they were erected, appearing as it were to intimate that

They dreamt not of a perishable home,
Who thus could build.

The irregularity of Gothic buildings, united as it frequently is with much apparent complexity, is apt to make a mere superficial observer imagine that such designs are not the result of that consideration and forethought exhibited in the works of classical antiquity ; but this conclusion is very far from being correct, for although “ Gothic Architecture adopted forms and laws which are the reverse of the ancient ones, it introduced new principles as fixed and true, as full of unity and harmony, as those of the previous system^b,” and it will be found that a long course

^b Whewell's Architectural Notes.

of the most attentive and reverential study is requisite in order to be able to imitate with any correctness the stately and magnificent edifices that were erected during the middle ages.—As a late distinguished poet has well observed, “the Greeks reared a structure which in its parts, and as a whole, filled the mind with the calm and elevated impression of perfect beauty and symmetrical proportion. The Moderns also produced a whole, a more striking whole ; but it was by blending materials and fusing the parts together.” In the lofty and vast Cathedral Churches, Gothic Architecture reigns supreme ; and these “immense and glorious works of fine Intelligence” being in a more especial manner reared “to give glory to God, and to exalt men’s souls to sanctity,” our ancestors never spared any expense or labour for their perfection, deeming rightly enough that their utmost efforts in the performance of such honourable works must fall immeasurably short of rendering their offerings in any way worthy the acceptance of the Divine Majesty ; the grandeur of design and boldness of execution displayed in many of these erections, may indeed be termed sublime, while the mingled feelings of awe and veneration with which they always inspire the beholder, prove them not altogether un-

worthy of the poetical appellation bestowed upon them by Coleridge when he entitled them "the petrifactions of our religion."

The great charm, indeed, of all the ancient Churches, consists in their possessing a sacred and devotional character which at once distinguishes them from every other class of buildings, so that notwithstanding the different styles and variety of their Architecture, they have a certain similarity of appearance which marks in a very significant and expressive manner that they are alike dedicated to the same holy service. Thus when we read in the *Excursion* the following correct and beautiful description of an English Country Church, we can scarcely fail of being struck with the resemblance it bears to some that we ourselves have visited, although it is to be regretted that the poet did not condemn the introduction of the sculptured pew and marble monuments within the Chancel :

Not raised in nice proportions was the Pile,
But large and massy; for duration built;
With pillars crowded, and the roof upheld
By naked rafters intricately crossed,
Like leafless underboughs, 'mid some thick grove,
All withered by the depth of shade above.
Admonitory texts inscribed the walls,

Each in its ornamental scroll, enclosed,
Each also crowned with winged heads a pair
Of rudely-painted cherubim. The floor
Of nave and aisle in unpretending guise,
Was occupied by oaken benches, ranged
In seemly rows: the Chancel only shewed
Some inoffensive marks of earthly state
And vain distinction—a capacious pew
Of sculptur'd oak stood here, with drap'ry lined;
And marble monuments were here display'd
Thronging the walls; and on the floor beneath
Sepulchral stones appeared with emblems graven
And footworn epitaphs, and some with small
And shining effigies of brass inlaid.

A certain order adapted to the proper celebration of the ritual observances, was always preserved in the plan and arrangement of our ancient Churches, although the simple style of the architecture of those of an earlier date often affords a striking contrast to the more richly ornamented fabrics that were erected at a later period. These venerable structures, from the many holy and interesting associations connected with them, as well as on account of their sacred character and beauty, are the only appropriate models for edifices to be consecrated to the service of the Anglo-Catholic Church. At the Reformation in the sixteenth century, they were

generally despoiled of their sumptuous furniture and costly decorations, but in other respects their appearance was not very materially affected by the alterations that were then accomplished under the sanction of the proper authorities. They were afterwards subjected to many wanton and disgraceful mutilations during the Great Rebellion in the reign of Charles the First, “a political and ecclesiastical catastrophe which went far indeed beyond the wishes and intentions of the Reformers.” Since that stormy and eventful period, the injuries which the buildings have sustained, are, for the most part, the results of shameful neglect and tasteless reparations.

To acquire a correct knowledge of the elements of design in Church Architecture, and to bring about that “union of genius with imitation” whose productions shall be worthy of being compared with our ancient ecclesiastical edifices, it is indispensably necessary that these beautiful monuments of mediæval art should be studied with the greatest care and diligence. “When principles are to be recovered by the examination of examples alone, which is the case with Middle Age Architecture, of which no precepts are preserved, the greater number of examples that can be compared the better ; and we are by

no means to confine ourselves to the most excellent, for we may often detect the rules of successful practice by comparing the attempts of unskilful artists, or the experiments of experienced ones, with those specimens in which the desired effect has been obtained in the highest degree^c."

When designing a Church, it is by no means sufficient that we borrow the details of an old building, unless we likewise preserve its general proportions and canonical distribution, upon which its character and effect are chiefly dependant. It is also of great importance that both the size of the intended structure, and the locality where it is proposed to be reared, should be taken into consideration, although such matters are sometimes entirely disregarded. The most glaring defects perhaps in modern Church-building have been occasioned by the desire of producing something fine or novel. How often in a secluded village, where a simple unpretending edifice would have added grace and interest to the landscape, do we find some incongruous pile erected, which in no respect harmonizes with the surrounding scenery; it is either what is termed an original conception

^c Willis on the Architecture of the Middle Ages.

that bears no resemblance whatever to the “shrines of ancient faith,” or it is a tame and meagre combination, on a small scale and with inferior materials, of the various features of our grand and magnificent Cathedrals,—fabrics which, from their immense size and peculiar arrangement, are not fit and appropriate models for Parish Churches; these frequently consisting only of a nave and chancel, with a small belfry-tower or bell-gable, and an entrance porch.

The enrichments of a sacred structure ought always to be deemed objects superior to mere ornament, and should exhibit as much as possible the propriety and usefulness of their application; thus niches appear somewhat unmeaning unless they contain figures.

The Cross is the great symbol of our Faith; for “when heathens despised the Christian religion because of the sufferings of Jesus Christ, the Fathers, to testify how little such contumelies and contempts prevailed with them, chose rather the sign of the cross, than any other outward mark, whereby the world might most easily discern always what they were^d ;” it is therefore of all decorations the most appropriate that can be introduced in Ecclesiastical

Architecture, and like "a guardian crest" ought to be placed on the summit of every structure that is dedicated to the solemn services of the Church ;

And we will not conceal the precious Cross
Like men ashamed. The sun with its first smile
Shall greet that symbol crowning the low pile,
And the fresh air "of incense-breathing morn"
Shall wooingly embrace it ; and green moss
Creep round its arms through centuries unborn *.

The lofty stone cross which was usually erected in the Churchyard, was sometimes elaborately ornamented with the symbols of the four Evangelists or other appropriate sculpture, and it is much to be regretted that so many of these interesting and beautiful monuments of our pious forefathers have been wantonly destroyed, and that those which yet remain are generally in a perishing and dilapidated state : the figure of the cross was also frequently chiselled upon the tombs.

The Holy Name, the emblems of the Blessed Trinity, and other mystical devices which adorn our old Ecclesiastical structures, eloquently proclaim how greatly such embellishments, "so beauteous, so symbolical of faith and love," contribute to impart

* Wordsworth's Ecclesiastical Sketches.

a religious character to the very architecture; at the same time it must be admitted, that 'a sober piety cannot sanction' some of the grotesque compositions that were occasionally introduced. The ancient practice of writing sentences from Holy Scripture upon the walls of the sacred edifice is enjoined by the eighty-second Canon of our Church, and affords a most instructive and eloquent mode of embellishing the interior of the building. These inscriptions should be written in small English characters upon scrolls, and the initial letters may be painted and enriched with gilding in the style of some of the beautiful illuminated manuscripts of the middle ages.

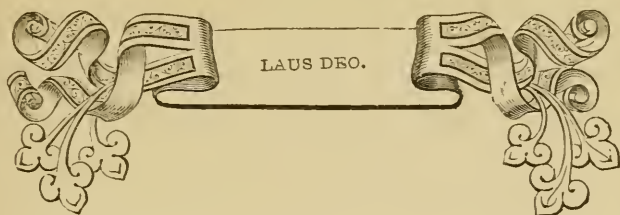
Windows 'coloured with the Saints and Martyrs of the Cross,' are too frequently regarded as extravagant and unnecessary ornaments; but surely

The storied windows richly dight,
Casting a dim religious light,

ought not to be deemed subjects of trifling importance, for they are valuable as means of imparting to the interior of a Church, much of the peculiarly holy and solemn aspect, that may almost be considered as a test of the excellence of Ecclesiastical Archi-

itecture, which fails of its noblest object, if it does not impress the mind with those feelings of reverence and devotion that ought ever to be excited on entering a building devoted to the service and glory of God.





ANGLICAN
Church Architecture.

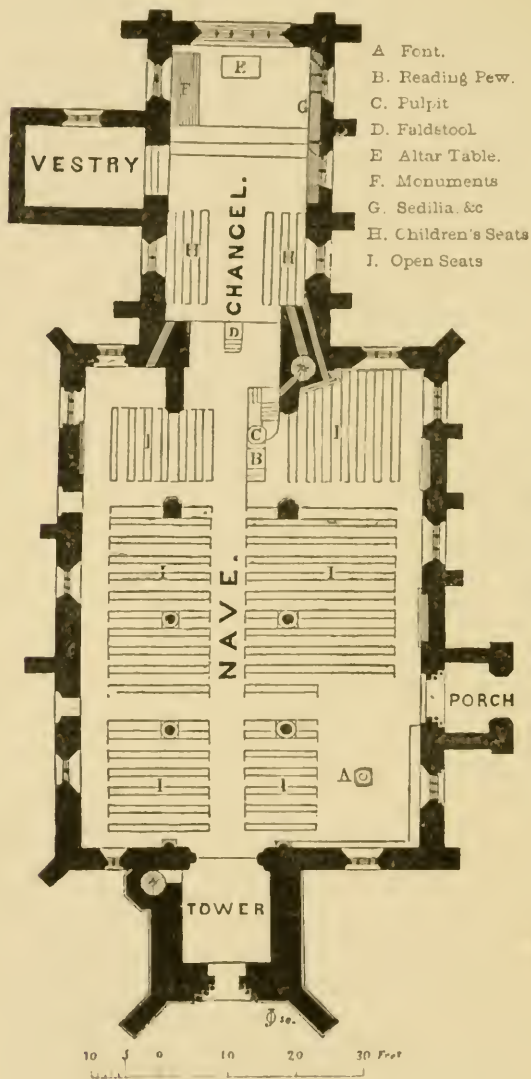
II.
OF THE
ARCHITECTURE OF THE VARIOUS PARTS
OF
A CHURCH.

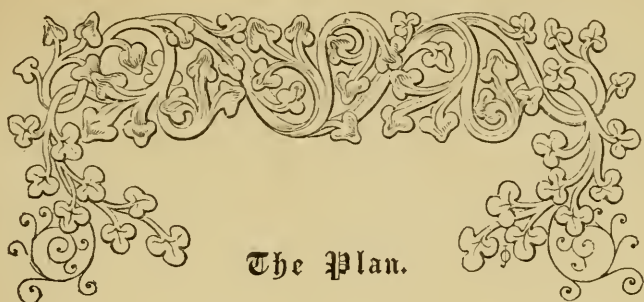
"THE WISEST REFORM IS RENEWAL—STARE SUPER ANTIQUAS
VIAS."—LORD CHANCELLOR BACON.



THE PLAN.
THE MATERIALS.
THE CHANCEL.
THE NAVE AND AISLES.
THE PORCH.
THE DOORWAYS.
THE WINDOWS.
THE ROOF.
THE TOWER.
THE SPIRE.
THE VESTRY.
THE CHURCH-YARD.

THE PLAN.





A CRUCIFORM Plan is the most expressive and beautiful that can be employed by Christians in the erection of an edifice for the solemn celebration of public worship, but ought only to be occasionally adopted, since the long double parallelogram, consisting of a well-developed chancel and nave, with or without aisles, is altogether better adapted for the services and requirements of our Church: to complete the holy structure a belfry-tower, or bell-turret, and an entrance porch, are requisite; a small vestry may be erected on the north or south side of the building, although it should never be made a prominent feature in the composition.

The Christians of the early ages, from various mystical and religious motives, placed the Altar at the east end of the sacred edifice, and consequently in this respect the plan was directly opposed to that of the Jewish Temple, which had its sanctuary towards the west: the Anglican Church never sanc-

tions any unnecessary deviations from the practice of antiquity; and therefore, in the disposition of her houses of prayer from the remotest period, followed the same arrangement, which ought not to be departed from, since there appears to be no reasonable objection to prevent the continual observance of this most ancient and Catholic usage.

The relative proportions of the different parts of a Church, are so various in the old buildings, that with our present limited knowledge of the principles of Ecclesiastical design, it is impossible to lay down any definite rules upon the subject. The annexed plan of Great Haseley Church must not be regarded altogether as a model for imitation, since the nave is narrower than the chancel, and the south aisle is considerably too wide; it possesses, however, all the essential features of a Parish Church, and the furniture has been lately arranged under the superintendence of the Oxford Architectural Society.





The Materials.

CHURCHES ought to be built of stone, and when they are highly embellished and costly structures, it is generally desirable that they should be faced with “clene hewen Asshler altogedir in the outer side,” especially if erected in cities or large towns. The walls of edifices of a more simple and unpretending character, may be advantageously built of rough rubble, for the very unevenness of the material imparts great richness and variety of colour to the plain mural surfaces, and gives at once an ancient aspect to the building; it also renders the finished masonry of the buttresses, windows, and other ornamental portions, sufficiently prominent and effective, without producing the unsightly contrast that cannot be avoided when flints are used in combination with new freestone: the appearance, however, of some of the old parish Churches of Norfolk and Suffolk, which are thus constructed, is very pleas-

ing. "They were erected, for the most part, in the fifteenth century, and a few so late as the reign of Henry the Eighth. The walls of many of these edifices consist of a mixture of squared flints, inserted amidst a sort of framework of freestone, producing a firm and durable fabric with the help of good cement. The use of flints was suggested by considerations of economy, as good stone could only be procured from distant quarries; but by careful practice the workmen of former ages attained to a degree of perfection in the management of this rugged material, which may justly claim our admiration^f."

There is an air of reality even about brickwork that renders it superior to any imitation of stone, which always has a perishable look, wholly at variance with architectural grandeur; it demands, moreover, constant renewal, and therefore is particularly unsuitable for Ecclesiastical buildings, since they never acquire that time-worn and venerable aspect which contributes so great a charm to our old Gothic Churches.

The timber that is employed in a sacred edifice, if it be of an inferior description, ought on no account

^f Pugin's Examples, vol. i.

to be painted in imitation of oak or any other costly wood.

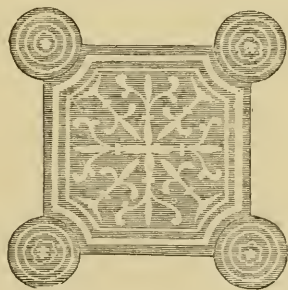
Lead is an expensive material for covering the roofs of Churches, and requires to be laid with great care in order to insure its durability; it has been found to decay in a most insidious manner; for in process of time minute perforations are formed through the substance, which, though not large enough to admit rain, yet do not exclude moisture,—and thus the timbers under it are gradually destroyed. The common blue slates from Wales cannot be recommended, but they may be procured of a good colour from various quarries in Cumberland, Westmoreland, Derbyshire, and some other parts of England: flag-stones, and small dark tiles are unobjectionable, but thatch ought not to be used in Ecclesiastical Architecture. Oak shingles are very durable, and on account of their lightness, may sometimes be employed with advantage in restoring the roofs of old rural Churches, whose walls are insufficient to sustain much weight; the Rev. Gilbert White, in his *Antiquities of Selbourne*, remarks, that shingles, well seasoned and cleft from quartered timber, never warp, nor let in drifting snow; nor do they shiver with frost, nor are they liable

to be blown off; but when well nailed down last for a long period, and the consideration of accidents by fire excepted, this sort of roofing is much more eligible than tiles.

The mode of manufacturing glass for glazing the windows of Churches, is stated by William of Malmesbury to have been introduced into England in the seventh century, by Benedict, surnamed Biscop, or Biscopius, a noble Northumbrian, the founder of the monasteries of Monks Wearmouth and Bishops Wearmouth. Painted glass does not appear to have been used for the embellishment of windows until about the middle of the ninth century; in each style of Gothic Architecture it will be found to be distinguished by certain peculiarities in the tone and disposition of the colours, which require to be carefully attended to by modern artists, since the effect and character of the interior of a sacred building are often greatly dependant upon the proper introduction of this beautiful and resplendent material. It has been well observed by Willement, in some excellent remarks published in the Glossary of Architecture, "that stained glass ought properly to decorate and not supersede the architecture; and that through the whole series of

ancient examples the most effective specimens are those in which the design and arrangement are made subservient to the architectural features of the window in which they are placed." When only common glass is used in Ecclesiastical structures, it should be in small panes, disposed diagonally, or in various geometrical figures, so as to afford a direct and pleasing contrast both to the horizontal and vertical lines of the windows; ground glass has always a dull and monotonous appearance, unless it be diapered and relieved by pieces of colour.

Encaustic tiles, covered with ornamental devices, or charged with the armorial bearings of founders and benefactors, are the best materials for paving the floor of a Church: common stone is preferable to black and white marble, the effect of which is too crude and glaring to harmonize well with the solemn architecture of a Gothic edifice.



Winchester Cathedral.



The Chancel.

The Chancel being that essential portion of the sacred edifice, which is set apart for the most solemn and impressive administration of the Holy Eucharist, should always be designed of spacious and dignified proportions: it may likewise with propriety be very highly embellished, if the painted or sculptured decorations be of a severe and religious character; the east end is sometimes terminated by a semicircular or polygonal apse.

The Chancel-floor ought to be on a higher level than that of any other part of the building, and should be paved with encaustic tiles covered with appropriate devices; it is also desirable that either the number, or the arrangement, of the mullions and tracery of the windows over the Altar, should be symbolical of the Blessed Trinity, the Altar itself being adorned with various sacred and mystical emblems: the Reredos, or Altar-screen, in like man-

ner, may be very elaborately embellished, the background of the panels being painted or chiselled with diaper-work, or other ornaments. The faldstool which is used for the Litany is frequently placed at the entrance of the Chancel.

The Sedilia, or seats for the Clergymen, were generally in former times arched recesses constructed in the south wall, and on account of their superior elegance, are greatly to be preferred to wooden chairs. A Credence for the reception of the bread and wine previous to their oblation; a Piscina with its basin and drain to carry away the water used for rinsing the chalice; and an Aumbrye, or cupboard, to lock up the sacred vessels, are some of the graceful and convenient appendages of an ancient Chancel, which might be advantageously retained for the service of the Church of England.

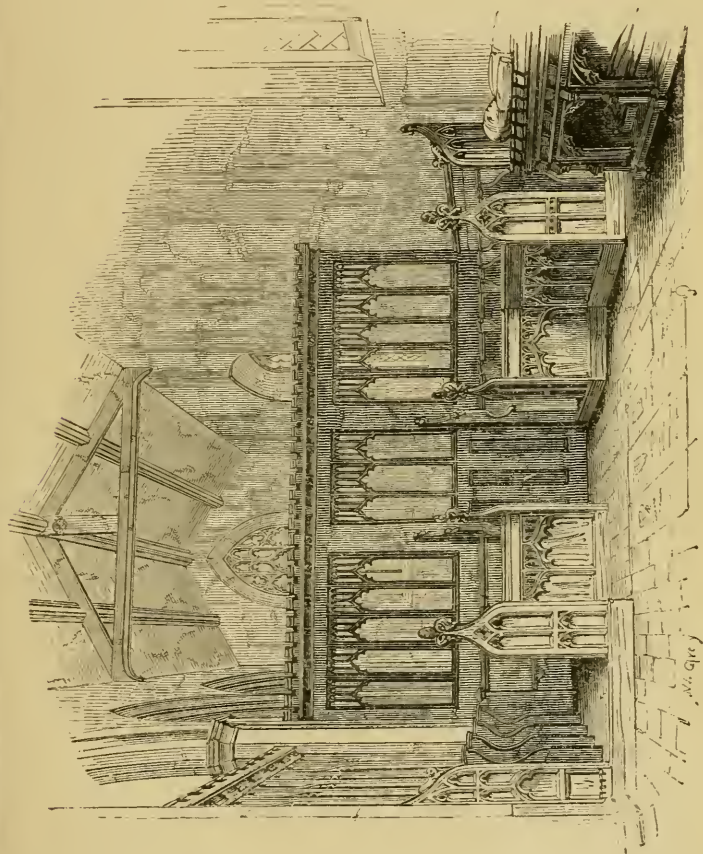
When seats are introduced in the Chancel, they should be arranged lengthwise, with their backs to the wall, and low desks in front of them, with poppies at each end; or when there is a Chancel-screen, the seats next to it may have their backs to the screen, and face the east, joining the other seats at an angle, as we find in ancient examples, where the furniture of the Chancel is in its original state; as at Broad-

water Church, Sussex; St. Mary's, Oxford; and many others.

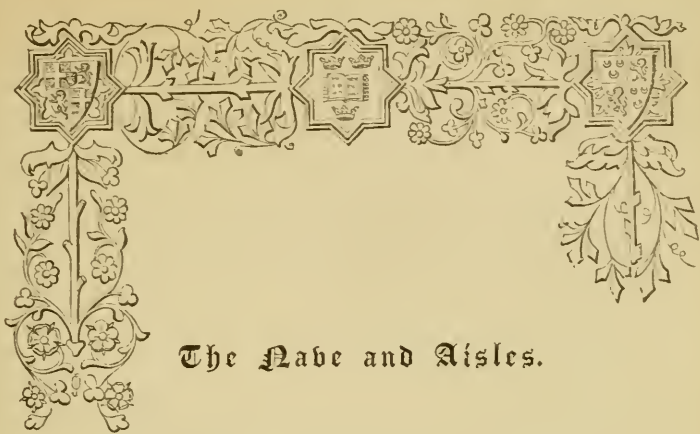
In our old Gothic Churches, the Chancel is often separated from the nave and aisles by a richly carved perforated screen, that always adds considerably to the beauty and effect of the architecture. The perforated part of the ancient chancel-screen generally furnishes the best model for the altar-rails which modern usage requires.

When there were aisles to the chancel, they were formerly called the north chancel and the south chancel, and there was a separate altar in each. On the east side of the transepts in cruciform Churches, and generally at the east end of every aisle, there was also an Altar, parted off from the rest of the church by a screen (cancellus), as at Fyfield, Berks.





Fyfield, Berks.

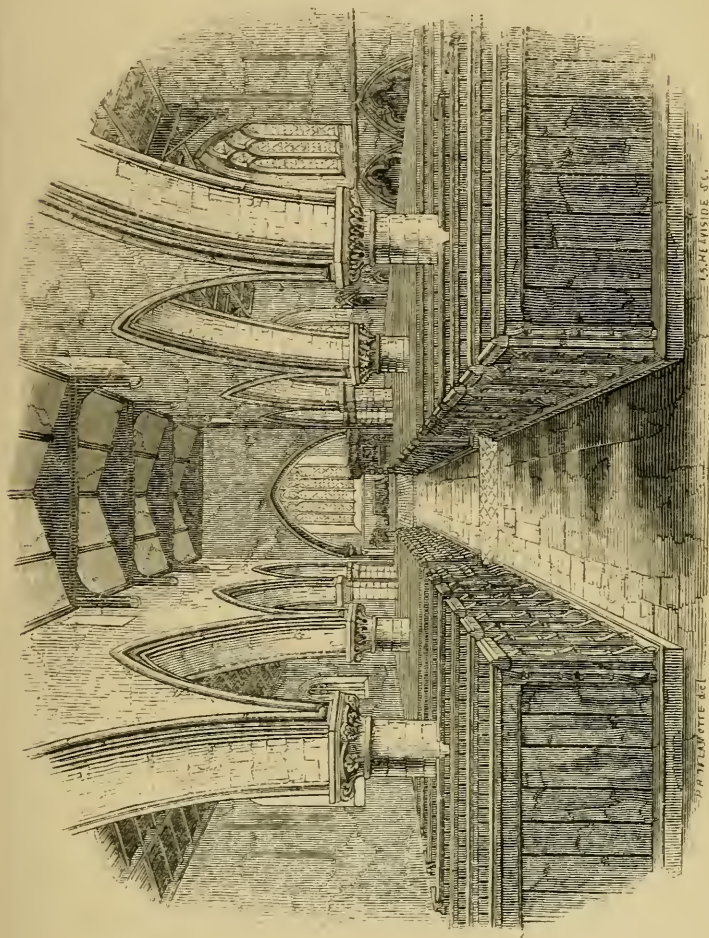


The Nave and Aisles.

THE Nave ought to be kept subservient to the Chancel, and being of more imposing dimensions should not therefore be so richly ornamented. In many ancient buildings, the piers or pillars are of various forms, and generally in our small parish Churches, the shafts are much shorter in proportion to the width of the arches, than in Cathedrals and other large structures ; the capitals consist of numerous mouldings, and are often adorned with sculptured foliage, or other enrichments, which display great variety and elegance in their design : the open seats in the aisles may frequently be so arranged as not to conceal the bases of the pillars, but in the centre of the sacred edifice there must always be an alley or avenue leading up to the Altar.

The canonical distribution of Ecclesiastical furniture is a subject of the greatest importance. The Font

is ordered to be set in "the ancient usual place," near the porch or entrance, and the pulpit ought to be erected by the side of the Chancel-arch, or against one of the adjoining pillars, so as not to obstruct the view of the Altar: it is customary also to have the Clergyman's desk or reading pew placed near the east end of the nave, but the lessons are sometimes read from a brazen eagle, with expanded wings supporting the sacred volume, and is the most graceful and significant form that can be adopted for the lectern. The seats, if correctly designed, are merely low open benches, constructed of oak, which admit of being elaborately ornamented with carving, and must always be so arranged that none of the congregation sit with their backs towards the Altar. A chest for alms is required to be fixed in some convenient position for receiving the contributions of the parishioners, and the organ may be built on the floor at the extremity of either of the aisles, or elevated in a small loft or chamber, constructed within the arch of the tower, but not projecting into the nave. The sepulchral monuments with the single exception of the Founder's tomb, should be confined to brasses, or incised slabs of stone, which form a part of the pavement, but a series of arcades

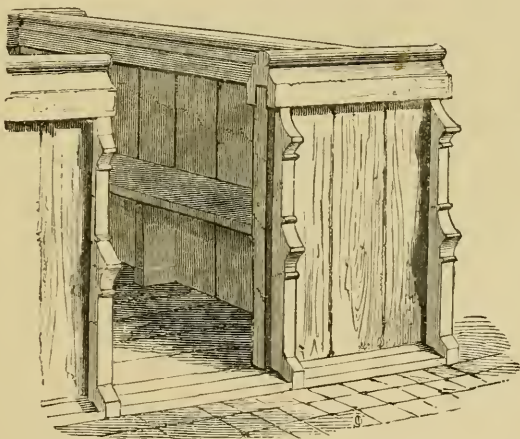


Nave and Aisles, Hasley Church, Oxon

15, REGENT ST.,

or panels, carried round the walls under the windows for the insertion of inscriptions, might often prevent the introduction of marble tablets and other unsightly memorials.

Galleries are in every way so injurious to the effect of the interior of a Gothic Church, that they should never be erected excepting in unavoidable cases of necessity, and to render their appearance unobtrusive, the fronts must be kept quite plain; they ought likewise always to be supported on shafts unconnected with the main pillars of the structure, in order to interfere as little as possible with the architecture of the edifice.



Haseley, Oxfordshire,

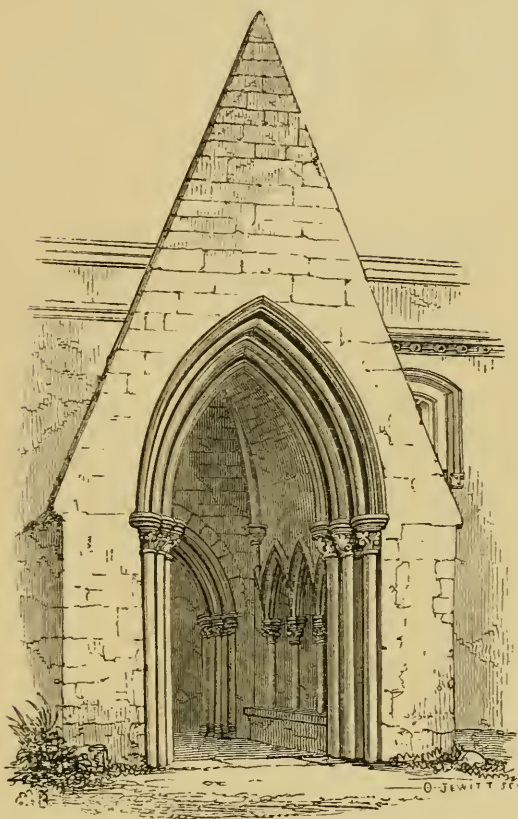


The Porch.

THE Porch is both an ornamental and convenient appendage to the sacred structure, and when erected in its usual position, on the south or north side of the nave, in the second bay from the west end, its projection gives a pleasing variety to the outline of the design ; it destroys also that uniform regularity which it is seldom advisable to preserve in the architecture of the flank elevation of a Gothic Church: the porch may be built to face the west, if the plan or locality of the edifice requires such an arrangement, but a western entrance is not desirable in a small Church, since it admits strong currents of air, and renders the building very cold.

The interior of the porch is generally lighted by small windows, and the roof is often vaulted with stone and richly groined: the side walls also are sometimes embellished with arcades or panels, as at Barnack, Northamptonshire. When of the height of

THE PORCH.



Barnack. Northamptonshire

two stories, the upper chamber is well adapted for the reception of a parochial library, or for keeping the records of the parish, and should be ascended by a narrow winding staircase, partly formed within the substance of the wall, as at St. Peter's-in-the-East, at Oxford.

Many of our old country churches have porches constructed chiefly of oak, ornamented with carving and perforated tracery: these might frequently be adopted with advantage in rural districts.

“In ancient times the porch was used for the performance of several religious ceremonies, appertaining to baptism, matrimony, and the solemn commemoration of Christ's Passion in Holy Week, &c. It was also the place where the parishioners assembled for civil purposes ^a.”

^a Pugin's Examples, vol. i.





The Doorways.

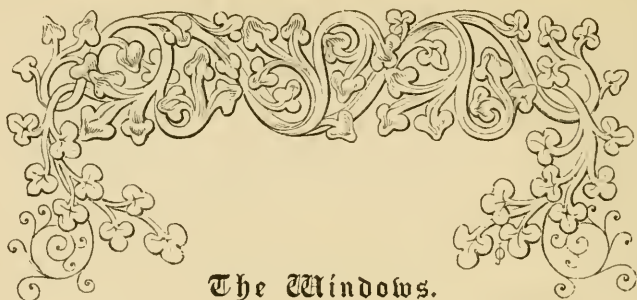
THE Doorways of the Church ought not to be introduced in any of the elevations that face the east, and although their number, as well as position, must be regulated by the plan and dimensions of the sacred building, it is always desirable that there should be a narrow entrance at the side of the Chancel appropriated to the use of the Clergyman.

The doors themselves may be constructed of stout planks of oak, bound together with long and elegantly formed iron hinges, suspended on hooks in the ancient manner; the external surface of the woodwork in Anglo-Norman and Early Pointed edifices is usually more or less covered with various ramifications of metal scroll-work, a beautiful species of enrichment, which at a subsequent period was generally superseded by the introduction of panels and tracery: the handle, and the heads of the large nails or bolts, with which the old doors are frequently studded, often display considerable talent and ingenuity both in their design and execution.

In England the doorways of the Cathedrals and other great Churches are seldom features of that magnitude and importance which they are in the same class of Ecclesiastical structures on the continent, and it is always advisable to preserve as much as possible the distinctive peculiarities of Anglican Church Architecture.



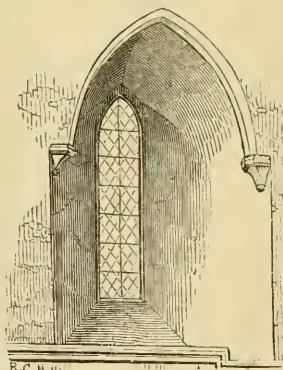
Chancel Door Combe Oxon.



The Windows.

THE Windows of our ancient Churches are generally elevated a considerable height above the floor, an arrangement that diffuses a pleasing light through the interior of the sacred structure, and in a great measure prevents external objects from being visible to disturb the attention of the congregation.

In the earlier styles of Gothic Architecture, the windows are often narrow and without mullions, and being always inserted near the external surface of the wall, their recesses consequently have the greater depth internally; these should be properly splayed, and when the aper-



Luddenham, Kent.

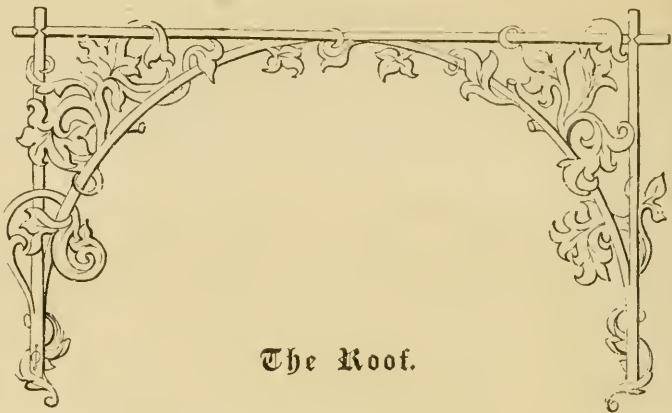
ture is very small, the width of the slope must be proportionally increased in order to admit a suffi-

cient quantity of light : in Perpendicular edifices the mullions are sometimes placed in the centre of the wall.

The size and form of windows are of course greatly dependant upon their peculiar position, but the pattern of their tracery may frequently be varied with advantage in elevations where it is requisite that the same general outline should be preserved : when the openings are of large dimensions they require more especially to be filled with painted glass.



Stanton St John. Oxon.



The Roof.

THE science and ingenuity displayed by the old masons in that most difficult and expensive branch of architecture, stone-vaulting, cannot fail of exciting our admiration of their profound skill and perseverance. In many specimens of ancient groining, the moulded ribs will be found to radiate from shafts that rise direct from the ground, as at York, Winchester, Lichfield, &c. : and such examples are usually more effective and deserving of imitation than those which diverge or spring from sculptured corbels, as at Lincoln, Wells, Exeter, and other places. The carved bosses at the intersection of the ribs may be richly painted and gilt, as at Canterbury Cathedral; but if armorial bearings are introduced, they should either be of an Ecclesiastical character, or such as belong to the founders and benefactors of the Church,

THE ROOF.



North Aisle. St Michael's, Coventry.

The open timber roof with arched braces has a beautiful effect, and is less costly and more easily executed than stone-vaulting; it does not even require to be very elaborately embellished, for great richness and expression may always be produced by the judicious distribution of a few bold mouldings and other simple decorations. The Churches of Suffolk, and the adjoining counties, possess numerous magnificent examples, in which the ends of the beams that support, what are technically termed the struts, are generally sculptured in the form of angels bearing shields charged with various sacred devices. A wooden roof of a coved or polygonal figure is very suitable for a Chancel, or a small highly ornamented Chapel; it should be divided into panels, or compartments, in which the Holy Name, the emblems of the Passion, or other symbols of a mystical and religious character, may be appropriately depicted.

A high steep roof is a most essential and distinctive feature of an Early Gothic Church, and is moreover admirably adapted to our climate. It not only has a fine effect externally, but the side-thrust of the rafters is so inconsiderable as to require little abutment; and therefore, if the walls of the edifice are properly constructed, the tie-beams may safely

be dispensed with, for they are only really requisite in a low-pitched roof, and do not altogether harmonize well with the vertical and aspiring character of Pointed Architecture: the outline of the exterior is sometimes ornamented with a crest on the ridge, as at Exeter Cathedral, and probably in former times this decoration was very commonly introduced on the buildings in this country.

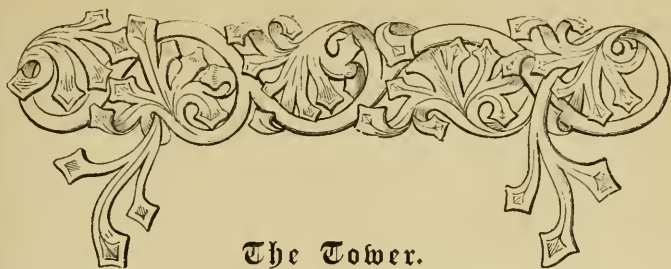
The roofs which cover the aisles of a nave or chancel that is without a clerestory, are generally of a different inclination from that over the central division, or have separate parallel ridges, like those of the Lady Chapels at the east end of Salisbury Cathedral, and St. Saviour's, Southwark: the latter arrangement may always be adopted with advantage when the structure has but one aisle, since it will render the appearance of the design somewhat less imperfect.

In the beautiful little Church at Skelton, near York, the aisles are included under the same roof, and a small bell-gable on the ridge affords the only external indication that the edifice is divided into a nave and chancel; the width of the aisles is also marked by the buttresses introduced in the east and west fronts.

THE TOWER.



Dundry, near Bristol.



The Tower.

THE Tower or Steeple was introduced into Ecclesiastical Architecture for the purpose of containing the bells, which require to be suspended at a considerable height in order that they may be heard at a distance ; from its elevation it also serves to point out the situation of the sacred edifice.

It is usually erected at the west end of the Church, either in the centre of the front, or at the termination of an aisle ; but its position, as well as its height and general proportions, should always be regulated by the plan and locality of the structure to which it is attached. In a cruciform building it is almost invariably constructed over the square of the intersection, and frequently also in Churches which have no transepts, it is built between the nave and the chancel.

The base or lower part of the tower ought to be kept plain and massive, the upper portions being designed of a more elegant and ornate character ; in

many of our finest ancient examples, two windows, on account of their light and graceful appearance, are introduced on each side of the belfry-story; but when the steeple is of small dimensions, a pair of narrow openings, with a foliated ornament over them, comprised under one arch, is altogether the most pleasing and effective arrangement that can be adopted; buttresses, which are often essential features, generally require a bold projection, and are frequently crowned with pinnacles; a stair-turret also at one of the angles imparts much picturesque character and variety to the outline.

When a Church has only a central tower, which forms a lantern to the interior of the edifice; or when, from the want of funds or any other cause, the erection of the steeple is obliged to be postponed to some future period, the bells may be suspended in a perforated turret or gable; many of our ancient Churches and Chapels possess good models for imitation, and there is a beautiful example of the thirteenth century at Glastonbury Abbey; it has two arched openings, over which a trefoil-headed niche, containing a small figure, is very happily introduced, and the whole composition is characterized by great richness and simplicity.

THE SPIRE.



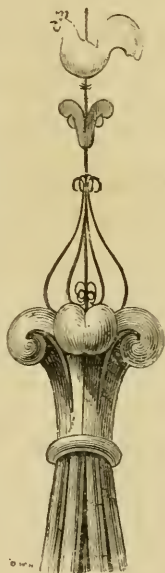
Cassington Church Oxfordshire



The Spire.

The Spire, “pointing in silence heavenward,” is the most beautiful covering for the tower of a Gothic Church; but when erected on an elevated and exposed situation, it seldom appears to the same advantage as in a flat or wooded country, or when seen rising in simple majesty above the dense smoke and houses of a town; in ancient times it served as a landmark for the guidance of travellers, and was often, from its very great height, a conspicuous object at a considerable distance; the summit ought always to terminate in a finial agreeing with the style of the architecture, and surmounted either by a metal cross or a gilt weathercock.

Lo! on the top of each ærial spire
 What seems a star by day, so high and
 bright,
 It quivers from afar in golden light;



St. Aldate's, Oxford.

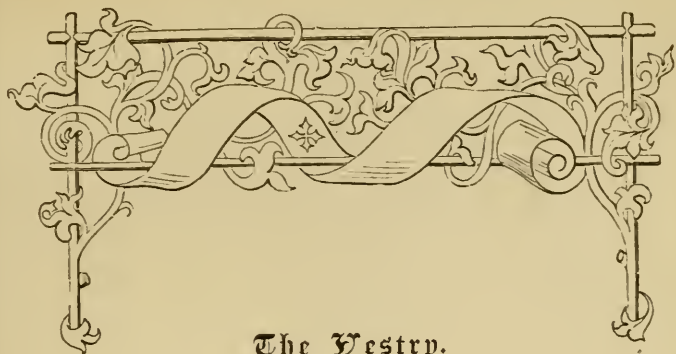
But 'tis a form of earth, though touched with fire
 Celestial, raised in other days to tell
 How, when they tired of prayer, Apostles fell^a.

Many of our early spires spring direct from the towers without any intervening parapet, and the effect is excellent, but in the later styles this feature is rarely omitted, and they are usually connected together by pinnacles, either arranged in a cluster, as in the steeple of the Church of St. Mary-the-Virgin, at Oxford, or combined with flying buttresses from each of the four angles, as at Louth and Caythorpe, in Lincolnshire. The spire is often enriched with broad bands of ornament, and with crockets on the ribs, as at Salisbury Cathedral; the outline is also frequently varied by the introduction of one or more tiers of small open windows, called spire-lights, which, when long, are generally divided by a horizontal bar or transom, as at Bampton and Witney, Oxfordshire; this additional support appears to be rendered necessary on account of the apertures being without glass and ironwork.



Yardley

^a Lyra Apostolica.



The Vestry.

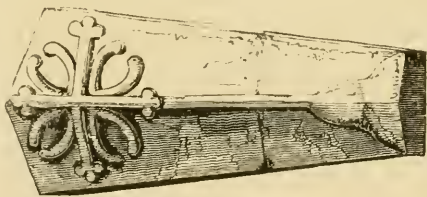
THE Vestry is usually built on the north or south side of the chancel, and when kept properly subservient to the general design does not detract from the beauty of the sacred edifice to which it is annexed; a want of uniformity being quite in accordance with the genius of Gothic Architecture. It is often covered with a simple inclined roof, as at Minster Lovel, Oxfordshire: where a chimney is required, it should be rendered an unobtrusive feature, without being carried up and attempted to be concealed in a perforated turret or pinnacle.

In some of our ancient Churches the tower is erected at the eastern end of one of the aisles of the nave, and, when the situation of the building will admit of this arrangement being adopted, the lower part of the steeple may be most conveniently applied to the purposes of a vestry.



The Church-yard.

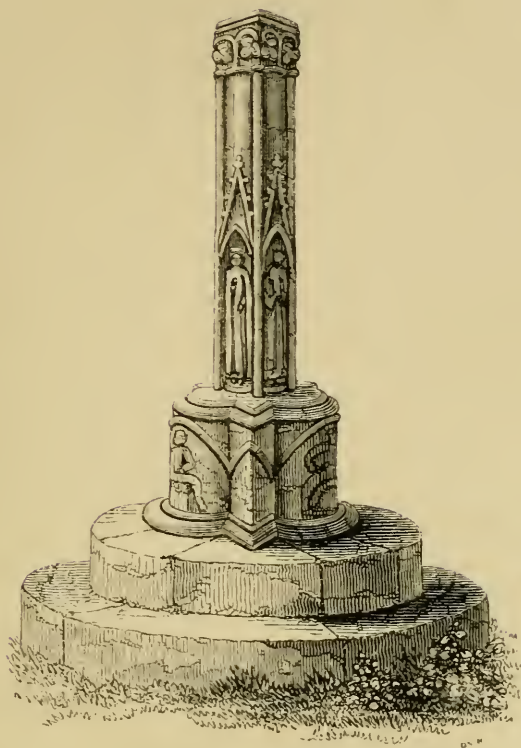
IN a Christian cemetery, the green turf, or plain slabs of stone, from their simple and unobtrusive character, are most appropriate coverings for the graves ; and when sepulchral monuments of greater pretension are required, the coped tombs of the middle ages, with their characteristic ornaments, afford very good models for imitation.



Coped Tomb. St Giles's, Oxford.

Our pious ancestors generally erected in the Church-yard a stone cross, probably both to serve as a signi-

THE CHURCH-YARD



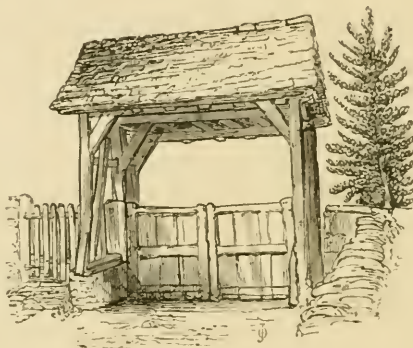
Cross. Yarnton Oxfordshire

ficant memorial of the faith and hope of the departed, and to designate that the ground was consecrated; the ancient custom of planting a yew-tree near the porch ought also to be observed; for during the holy season of Christmas, as well as at other festivals, its evergreen boughs are often used with the branches of the holly to decorate the interior of the sacred edifice.

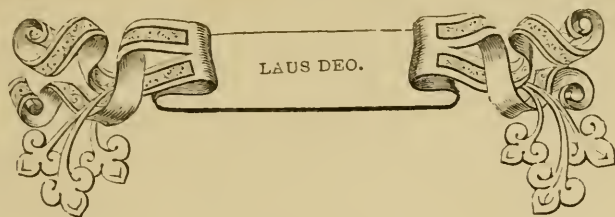
The Church-yard should always be surrounded by a low stone wall with a moulded capping, in preference to an iron railing, excepting in cities or great towns, where, for the protection of the graves, a very lofty enclosure is generally requisite. When the gates are of oak they ought to be hung with large iron scroll hinges. It may be observed that the entrance to the Church-yard seems to have been generally selected with care by the architect, at that point from which the Church is seen to most advantage. In some instances in country places, the entrance was over a stone stile, an example of which remains at Merton, Oxfordshire, where from the coping it appears to be of the same age as the Church^b.

^a See Guide to the Architectural Antiquities in the Neighbourhood of Oxford, p. 16.

A Lich-gate, with its projecting roof or canopy, for the bearers to rest the corpse under, is a very picturesque object, and forms an appropriate and ornamental entrance to a Church-yard ; it might often be adopted with advantage in rural districts, and there is a good specimen at Beckenham, in Kent.



Lich Gate, Garsington



ANGLICAN
Church Architecture.

III.

ECCLESIASTICAL FURNITURE.

"OH! GATHER WHENCESOE'ER YE SAFELY MAY
THE HELP WHICH SLACKENING PIETY REQUIRES,
NOR DEEM THAT HE PERFORCE MUST GO ASTRAY
WHO TREADS UPON THE FOOTMARKS OF HIS SIRES."

WORDSWORTH.



THE FONT.

THE ALTAR.

THE REREDOS.

THE CREDENCE.

THE SEDILIA.

THE PISCINA.

THE AUMBRYE.

THE PULPIT.

THE LETTERN.

THE READING-PEW.

THE FALDSTOOL.

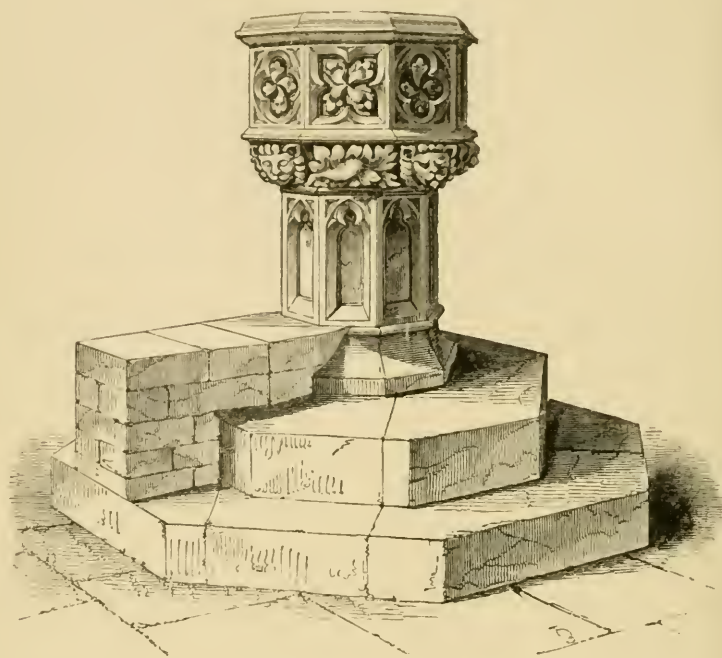
THE CHEST FOR ALMS.

THE SEATS.

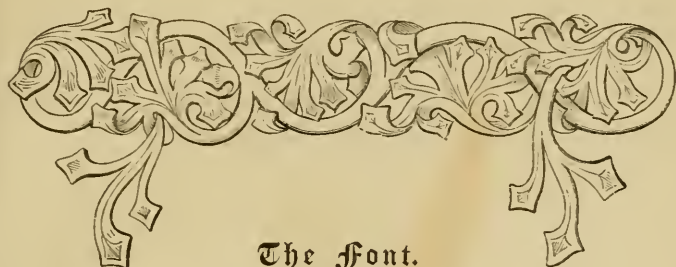
THE ORGAN.

THE MONUMENTS.

THE FONT.



Fothernghay, Northamptonshire



The Font.

IN the eighty-first Canon of the Church of England, it is ordered that the Font is to be of stone, and to be set in the ancient usual place, which was always near one of the doorways of the nave, and generally under the westernmost arch of the north or south aisle. This situation at the entrance of the sacred edifice is a most significant and appropriate position for the celebration of Holy Baptism, it being emblematical of that solemn sacrament by which persons are admitted members of the Church of Christ.

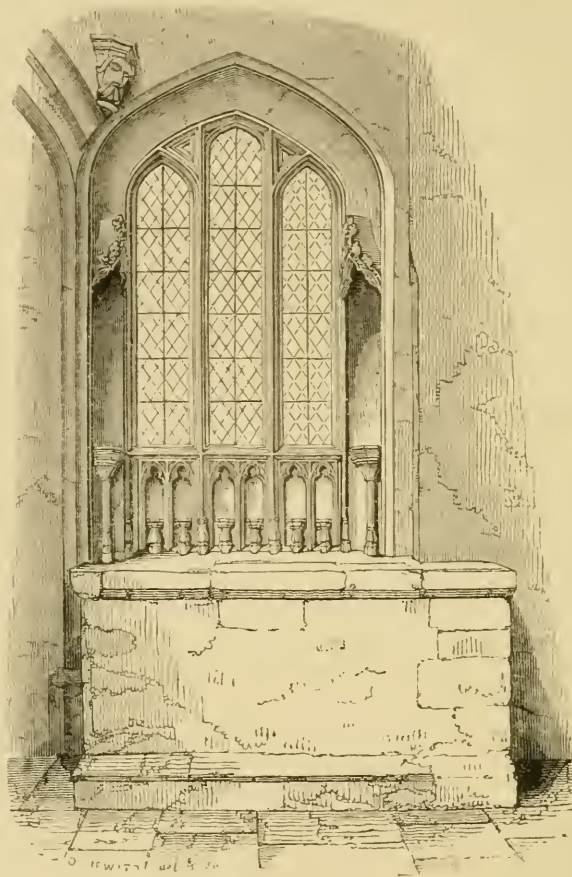
The Font should be designed of a date and character to accord with the architecture of the building in which it is placed, and the exterior may be richly ornamented : its appearance is greatly improved by being elevated on three steps, whose sides, in some

instances, are carved with panels containing quatrefoils or flowers, and many old examples have a projecting piece of masonry for the convenience of the officiating Priest, as in Fotheringhay Church, Northamptonshire.

The Font should be sufficiently capacious to admit of the total immersion of an infant, a practice which has become nearly obsolete, but this injunction of our Church is occasionally required to be observed, and provision ought always to be made for its due performance ; the water used in the ministration, to prevent its being profaned, should be conveyed into the ground through an orifice at the bottom.

Ancient Fonts are very numerous, and frequently embellished with a profusion of sculpture, consisting of figures and other architectural decorations. Many of the early specimens are supported on small pillars, encircling a large central stem, and are generally round or square ; but those of the later styles are almost invariably octagonal. They were all probably furnished originally with oak covers, which in the fourteenth and fifteenth centuries were often made lofty and beautiful compositions of tabernacle-work, resembling the canopies that surmount the stalls in the choirs of our Cathedral and Collegiate Churches.

THE ALTAR.



Enstone Oxfordshire



The Altar.

THE Altar is generally elevated on three steps at the east end of the chancel, and ought to be constructed either of stone or of some costly wood, but the former material is to be preferred on account of its superior beauty and durability; the front and sides may be ornamented with panels and tracery, containing the symbols of the Passion, or other appropriate sculpture. The Altar-cloth which is ordered to be provided is usually of velvet, embroidered with the Holy Name, the Cross, or some religious and mystical emblem.

The chalices and sacred vessels must be of silver or gold, and should be copied from ancient examples, whose forms are more graceful and convenient, and differ materially from those now commonly used; there is a very elegant specimen in Corpus Christi College, Oxford: an offertory basin is also required to receive "the alms for the poor, and other devotions of the people" at the celebration of the Holy Eucharist. The service books should be bound in

the style of the middle ages, the covers being adorned with richly-worked corners and clasps. In many of the Cathedrals and College Chapels, two candlesticks are placed upon the Altar with large wax tapers, which before the Reformation were kept constantly burning, a custom thus alluded to by the poet ;

“ Our ancestors within the still domain
Of vast Cathedral or Conventual Church,
Their vigils kept ; where tapers day and night
On the dim Altar burned continually,
In token that the House was evermore
Watching to God. Religious men were they ;
Nor would their reason, tutored to aspire
Above this transitory world, allow
That there should pass a moment of the year,
When in their land the Almighty’s service ceased ^a.

^a Wordsworth.



Corpus Christi College, Oxford

THE REREDOS, or Altar-screen, is generally made of stone though sometimes of oak, and in former times was often adorned, as at Enstone Church, Oxfordshire, with numerous little niches that once contained images of the Saints. The design frequently also consists of a series of arches or panels, embellished with diaper-work or other ornaments; and the Ten Commandments, which are ordered "to be set up at the east end of every Church or Chapel," may be written in small old English characters, within some of the compartments, the initial letters being painted in bright colours and enriched with gilding: such illuminated inscriptions, when well executed, are preferable to pictures of scriptural subjects, which cannot be regarded as desirable decorations for the sacred edifice, unless they are productions of considerable excellence.

In the Chapel of the Nine Altars, which forms the eastern division of Durham Cathedral, the Reredos is composed of a succession of arches, with slender detached shafts, the place for each Altar distinctly marked by the sweep of the mouldings, and the whole design, though now incomplete for want of the Altars, presents a valuable specimen of Early English work.

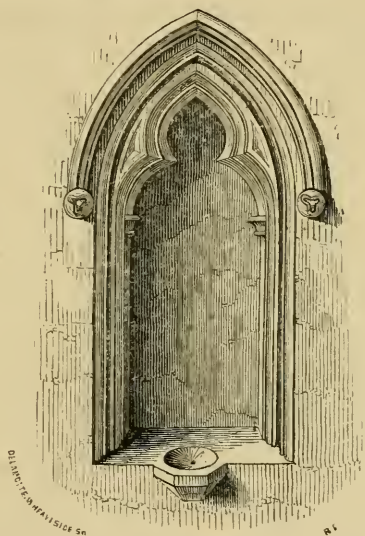
THE CREDENCE is a small table or niche, for the reception of the elements previous to their oblation, and should be provided in every Chancel to enable the Priest himself, during the celebration of the Holy Communion service, to place the bread and wine reverently upon the Altar, as enjoined by the rubric of the Anglican Church. There is a beautiful stone credence-table, of the fifteenth century, adorned with panels and tracery, in the Church of the Hospital of St. Cross, near Winchester.

The custom of using a small side-table or credence for placing the elements upon, previous to their consecration, has been continued in many instances to the present day ; as in St. Michael's Church, Oxford, where it is always covered with a fair linen cloth, in the same manner as the Altar itself, and this is of immemorial usage. The practice of assembling the Communicants in the chancel, when large enough, prior to the commencement of the Communion service, is also still continued in some places.

THE SEDILIA for the officiating Clergymen in our ancient Churches, consist generally of three arched recesses constructed in the south wall ; they are often graduated, the highest seat being nearest the Altar, and from the elegance of their design, contribute

greatly to the beauty of the Chancel: when oak chairs are adopted in preference they should be ornamented with carving, and placed in a similar position instead of facing the congregation.

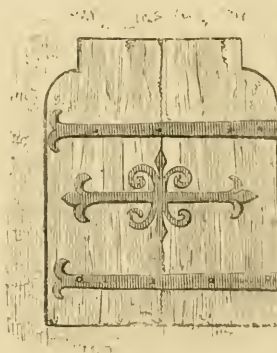
THE PISCINA is a stone basin with a drain to carry away the water which has been used for rinsing the chalice: it is generally formed at the bottom of a small niche, adjoining the sedilia, and is one of the appurtenances of an Altar which cannot properly be dispensed with: there is an excellent model, of Decorated character, in St. Mary's Church, at Tarrant Rushton, Dorsetshire.



Piscina. St. Mary's Church. Tarrant Rushton.

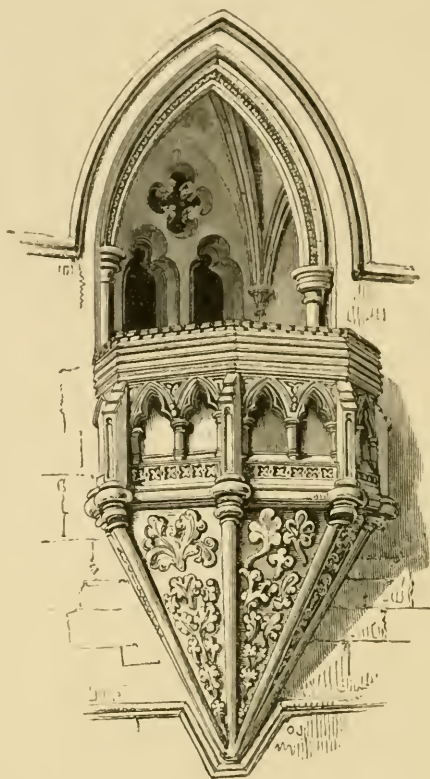
THE AUMBRYE.—An Aumbrye, or cupboard, to lock up the sacred vessels, is frequently constructed in the north or east wall of the chancel, and the doors may be elaborately carved, or ornamented with iron scroll hinges.

In large Churches there were usually several Ambries, or Lockers, in different parts of the building. Occasionally we find other smaller recesses in the wall, which probably also had doors to them, but are quite distinct from the Ambries : they are supposed to have been used for keeping the Chris-matory, or vessel containing the Holy Oil. There is an example, of a triangular shape, in Buckland Church, Berks.



Sutton-Courtney, Berks

THE PULPIT.



Beaulieu Hants.



The Pulpit.

THE Pulpit should be constructed of stone, or of some costly wood, and, when entirely detached, an octagonal figure is preferable to any other form : the sides may be adorned with panels, containing sculpture or paintings of a symbolical character, and the ancient specimen in Worcester Cathedral is ornamented with the emblems of the Holy Evangelists.

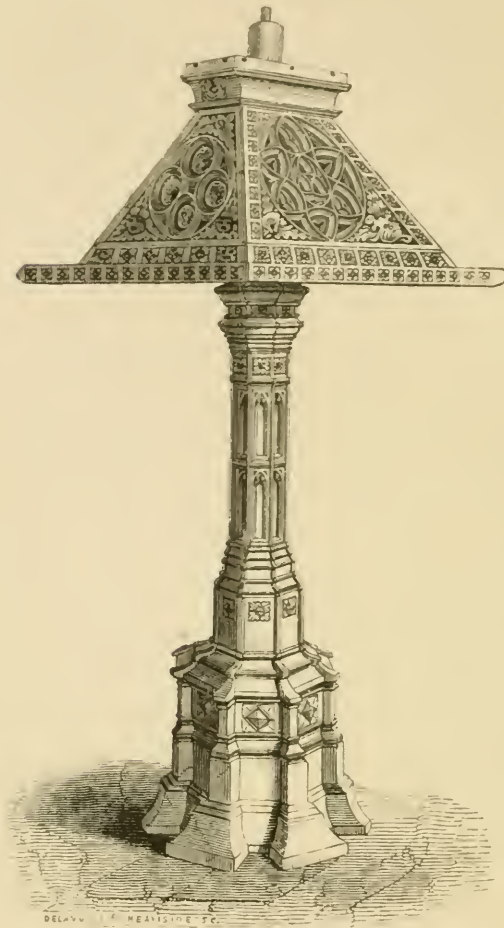
The Anglican Church does not prescribe any particular situation for the pulpit, but only that it be set in a convenient position within the sacred edifice ; it should, however, be placed in the nave, as in former times, either by the side of the chancel-arch or against one of the adjoining pillars. It must on no account be exalted in front of the Altar, since it is enjoined in the Order for the administration of the Holy Communion, that the Priest is to consecrate the elements in the sight of the assembled congregation, and such an arrangement prevents the possibility of this injunction being properly complied with ;

it likewise compels the Clergyman, when preaching, to turn his back directly on those sacred mysteries which Bishop Heber remarks "are, or ought to be, in every Church the chief object of a Christian's reverence^a:" on the authority also of the same learned and excellent Prelate there is never any occasion for the pulpit being elevated more than six feet above the level of the floor: it may be ascended by steps encircling the pillar, or by a small staircase partly constructed within the thickness of the wall, and presenting externally an angular projection, which is sometimes carried up above the roof of the building to form an ornamental turret.

In the refectory of the old Abbey at Beaulieu, in Hampshire, there is a very elegant Early English pulpit, but in our ancient Churches examples are rarely to be met with of a date antecedent to the fifteenth century; of this period we possess many valuable models, which are often most elaborately carved, and in some instances surmounted with rich canopies, delicately groined.

^a See his Letter to C. R. Cockerell, Esq., printed in the Christian Remembrancer.

THE LETTERN.

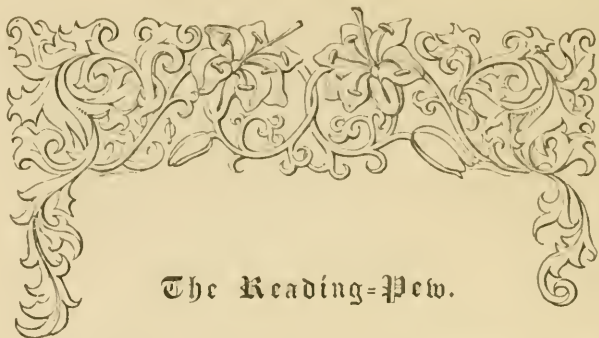


Dubbing Kent.



The Lettern.

THE Lettern, or Lectern, is a moveable desk, from which the lessons were read in former times, and is retained for the same purpose in many of the Cathedrals and College Chapels. This beautiful remnant of ancient Ecclesiastical furniture is gradually making its re-appearance in our Parochial Churches, and ought always to be used when two or more clergymen officiate, otherwise the reading-pew with a double desk is in some respects preferable. The early examples of the lettern are of carved oak, often elaborately ornamented with tracery: in the fourteenth and fifteenth centuries they were frequently made of brass in the form of an eagle with expanded wings supporting the sacred volume, and thus carrying, as it were, the glad tidings of the gospel to the uttermost parts of the earth. The appearance of the lettern is not improved by having a railing attached to it, as at Exeter Cathedral.

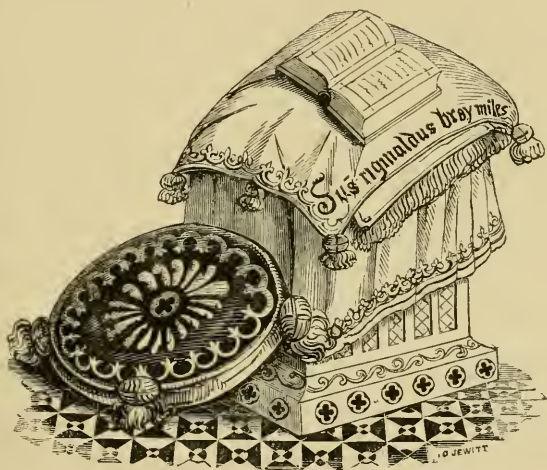


The Reading-Pew.

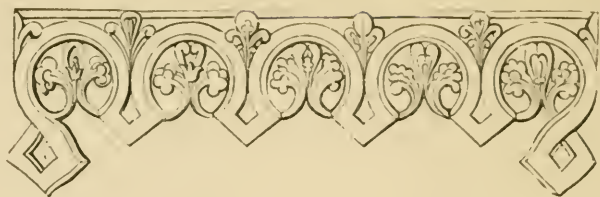
THE Reading-Pew should be constructed of oak, ornamented with perforated panels and tracery, but must on no account be made a lofty and prominent erection like a pulpit, since it is not desirable for the Clergyman, when praying, to be exalted above the people more than is necessary for being distinctly heard. It ought to be placed on the north or south side of the nave, near the entrance to the chancel, in such a position that the Minister may be enabled to look towards the congregation when making his addresses to them or reading the lessons, and when kneeling at prayers to turn towards the Altar: this practice was followed by the Christians of the early ages, and appears also to be implied by the rubric of the Church of England; nor is it in accordance with the becoming and significant order of her ritual observances that the Priest and people should offer their petitions together

to the throne of heaven with their faces turned in opposite directions.

The FALDSTOOL is used in many of the Cathedrals and College Chapels, and also in some of our parish Churches; it is a small low desk, at which the Clergyman kneels to offer up the Litany, and should be placed in the centre of the building, either at the entrance to the chancel, or immediately in front of the steps leading to the Altar; according to Bishop Sparrow, the former situation is that from which it was anciently the custom for this solemn supplication to be made.



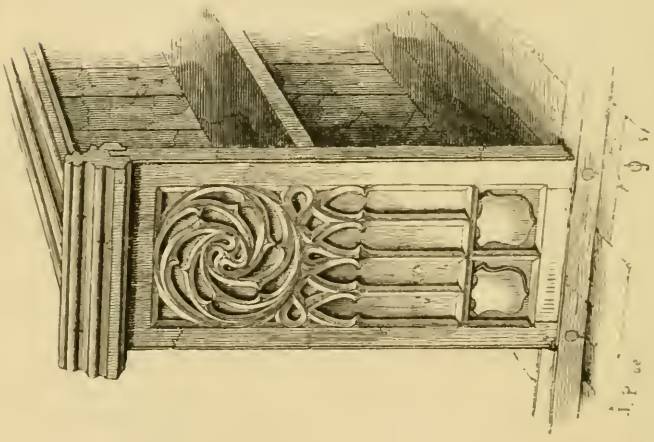
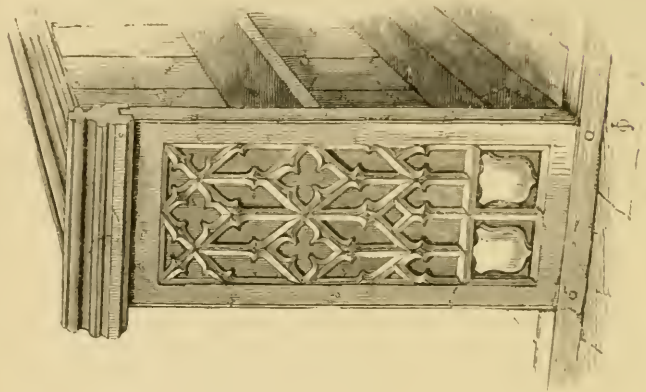
Stained Glass, Great Malvern Church.



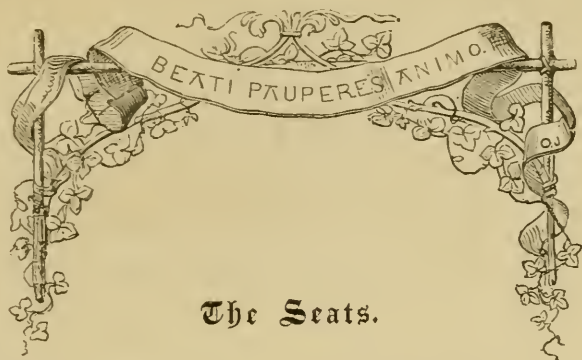
The Chest for Alms.

THE Chest for Alms ought to be made of oak, ornamented with carving or iron work, and should either be attached to the wall, or fixed upon a stone or wooden pillar in some convenient situation at the west end of the nave near the entrances, "to the intent that the parishioners may put into it their alms for their poor neighbours." This was at one period a very general article of Church-furniture, but is now unfortunately seldom to be met with, although it ought in every instance to be restored in obedience to the eighty-fourth canon, which orders one to be provided in every Church at the cost of the parish.

Above the poor-box some text from Holy Scripture enjoining the duty of alms-giving may very appropriately be inscribed in red and black letters upon an ornamental scroll.



Seats, Streeple Aston, Oxfordshire



The Seats.

SEATS or Pews in our ancient Churches are rarely to be met with of an earlier date than the fifteenth century, but of this period we possess many beautiful examples. They are low unenclosed benches, with backs constructed of oak, and though sometimes very plain, are usually adorned with panels, tracery, and other sculptured decorations, as in the Church at Steeple Aston, Oxfordshire: in richly ornamented buildings the ends of the seats are frequently surmounted by large finials, or crests, called poppies, which are generally excellent and elaborate specimens of carved wood-work, but those of a grotesque character should never be selected as models for imitation.

Pews, in the modern sense of the word, were not introduced until after the Great Rebellion, and appear to have been far from common before the middle of the eighteenth century: it is much to be

regretted that the exclusive and fastidious habits of the present day will not admit of their being entirely discarded, for "earthly state and vain distinction" are quite out of place in structures where Christians meet together as brethren. The seats ought to be made low, and of sufficient width to admit of persons conveniently kneeling, and should always have upright backs, which may be perforated with various elegant enrichments, as in old Walsingham Church, Norfolk. Oak is the proper material for their construction, but if that cannot be procured, common fir or pine is very preferable to any painted imitation of a more costly wood.

In the nave the benches must face the east, being arranged on either side of the building, so as to leave a central approach to the chancel not less than five feet wide; those at the upper end of the aisles, or in the transepts of cruciform Churches, may be opposite the north and south, but none of the congregation ought, on any account, to sit with their backs towards the Altar.

In cities and large towns, to distinguish the appropriated from the free seats, it is perhaps necessary to enclose the former with small low doors, but in every other respect they should be precisely similar: those

allotted to the poor ought never to be placed in an inferior situation, for this custom is entirely opposed to the spirit of Christianity, and is distinctly condemned by the holy Apostle St. James :

“ If there come unto your assembly a man with a gold ring, in goodly apparel, and there come in also a poor man in vile raiment ; and ye have respect to him that weareth the gay clothing, and say unto him, Sit thou here in a good place ; and say to the poor man, Stand thou there, or sit here under my footstool, are ye not then partial in yourselves, and become judges of evil thoughts ? ”



.NICHOLSON del.

Bench End, Nettlecombe, Somerset.



The Organ.

THE Organ, with its "soul-awakening tones," harmonizes admirably with the grand and reverend aspect of the interior of a Gothic Church, its music forming an accompaniment to the sacred services so congenial and impressive, that it is impossible to conceive any thing more peculiarly holy and devotional than the sound

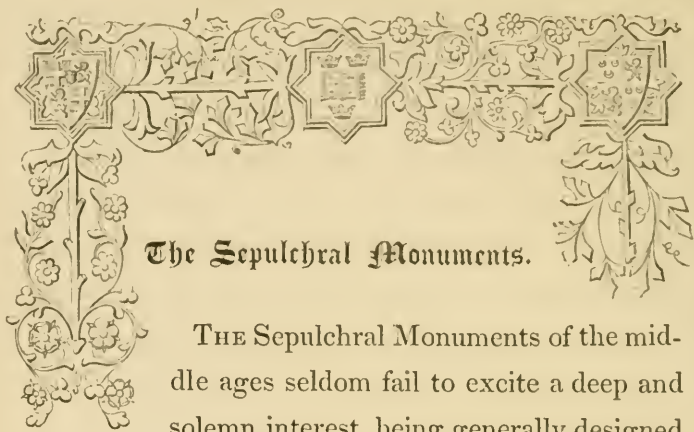
Of choral voices, that in solemn chant
With organ mingle, and now high and clear—
Come swelling, now float indistinct away ^b.

The ancients, and the Christians of the early ages, do not appear to have been unacquainted with this noble instrument, but it is uncertain at what precise period it was introduced into the Church; Casiodorus, quoted by the Venerable Bede, speaks of the organ in the sixth century, as a tower constructed of different kinds of pipes, &c.: those which were called regals were moveable and of very small dimensions, a pair of them being often set

^b Carey's Danté.

upon the roodloft. The organ may be rendered ornamental to the sacred edifice, but requires to be carefully designed, so as not to be made too prominent an object, although it is not perhaps desirable to have it concealed behind perforated tracery; the case, which is generally of oak, is sometimes elaborately carved, and in richly embellished buildings, the pipes should be adorned with diaper-work and gilding.

In England, previous to the Reformation, the great organ in the Cathedrals was frequently placed on the north side of the choir, often in a transept, an arrangement very preferable to that now usually observed, of erecting it above the screen in the conspicuous situation formerly occupied by the rood or crucifix, with its attendant images of the Blessed Virgin and St. John. In a Parish Church, a loft, or chamber, may be constructed for its reception, within the arch of the tower, as in the Churches of St. Mary Magdalene, and of St. Giles at Oxford, but ought not to project into the nave to form a gallery for the singers: where the position of the steeple does not admit of this plan being adopted, the organ should be placed upon the floor, either in a recess, or in a compartment of one of the aisles.



The Sepulchral Monuments.

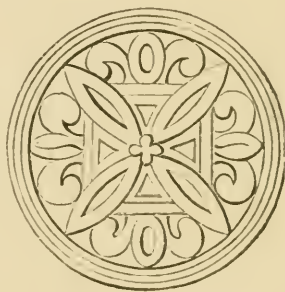
THE Sepulchral Monuments of the middle ages seldom fail to excite a deep and solemn interest, being generally designed in admirable keeping with the sacred objects by which they are surrounded. The king, the prelate, the noble, and the knight, are usually represented upon their silent tombs in the same expressive attitude of humility and resignation, with the hands joined in prayer, as if awaiting the coming of their Lord: the heads of these recumbent figures are frequently supported by angels, which add considerably to their religious character. Such memorials are in every way superior to modern monuments, which are not only devoid of all the peculiar and eloquent symbols of Christianity, but with "their overwrought conceits and allegorical groups," are full of that vain pomp and glory of the world, which ought to be excluded, as much as possible, from edifices devoted to the holy services of the Church.

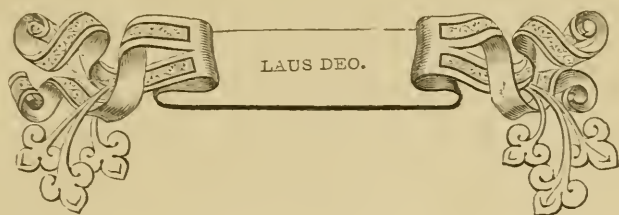
Sepulchral Brasses were introduced in the thirteenth century, and are most interesting and beautiful works of mediæval art; these ‘brazen tombs,’ as Shakspeare calls them, might often be imitated with advantage, since they form a part of the pavement of the building, and do not therefore in any respect interfere with the convenient arrangement of the furniture: when armorial bearings are engraved upon the surface, they should be filled with enamel of the proper colours.

Monuments of greater pretension are seldom adapted for Parish Churches, and even in Cathedrals, or other large Ecclesiastical structures, require the greatest care and attention to be bestowed both upon their design and position, so that they may not detract from the beauty and effect of the architecture. The Gothic Altar-tombs, with recumbent effigies, afford perhaps the best models for our imitation; they should be placed between the pillars, or beneath arched recesses, formed within the substance of the wall; and the figures, as in the old Churches, ought always to have their faces turned towards the east.

A very beautiful example of the manner in which the finest modern sculpture may be adapted to the

ancient models, has lately been executed by Mr. Bacon, and erected in St. Thomas's Church, Exeter. It is the recumbent effigy of his daughter, on an Altar-tomb, under an arched recess in the wall of the chancel: nothing can exceed either the execution of the work, or the feeling and keeping of the whole design.





ANGLICAN

Church Architecture.

IV.

1. THE ANGLO-NORMAN STYLE.
2. THE EARLY-ENGLISH STYLE.
3. THE DECORATED STYLE.
4. THE PERPENDICULAR STYLE.

NON OMNIBUS ANNIS
OMNIA CONVENIUNT.—HOR.

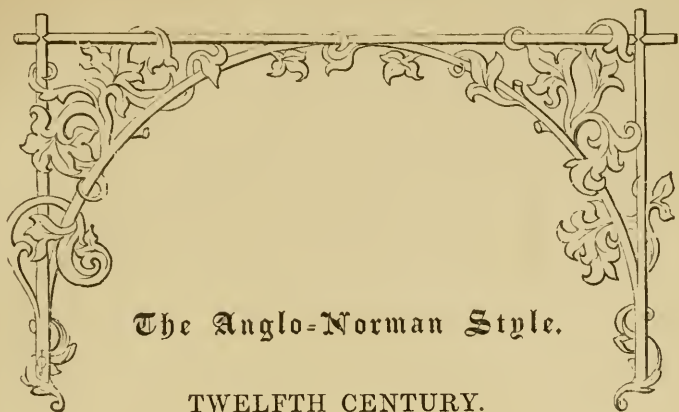


THE NORMAN, THE EARLY-ENGLISH, THE DECORATED, AND THE PERPENDICULAR GOTHIC, WERE SUCCESSIVELY ADOPTED IN THE ECCLESIASTICAL BUILDINGS ERECTED IN THIS COUNTRY PREVIOUS TO THE REFORMATION; THEY CONSTITUTE THE FOUR GREAT DIVISIONS OF THE ANCIENT ARCHITECTURE OF ENGLAND, AND MAY BE DENOMINATED RESPECTIVELY, THE STYLES OF THE TWELFTH, THE THIRTEENTH, THE FOURTEENTH, AND THE FIFTEENTH CENTURIES, ALTHOUGH THE PERIODS OF THEIR DURATION WERE NOT COMPRISED PRECISELY WITHIN SUCH LIMITS.

THE ANGLO-NORMAN STYLE.



Middleton Stoney Oxon



The Anglo-Norman Style.

TWELFTH CENTURY.

ANGLO-NORMAN Architecture possesses many peculiarities and elements of beauty to recommend its occasional adoption, and from its simplicity is well adapted for small Churches, which in this style are seldom designed of lofty proportions. It is not altogether applicable for a large sacred edifice, because the narrowness of the aisles, and the bold and massive piers, or pillars, must always necessarily interfere with the convenient arrangement of the interior : the chancel is sometimes terminated with a semicircular apse.

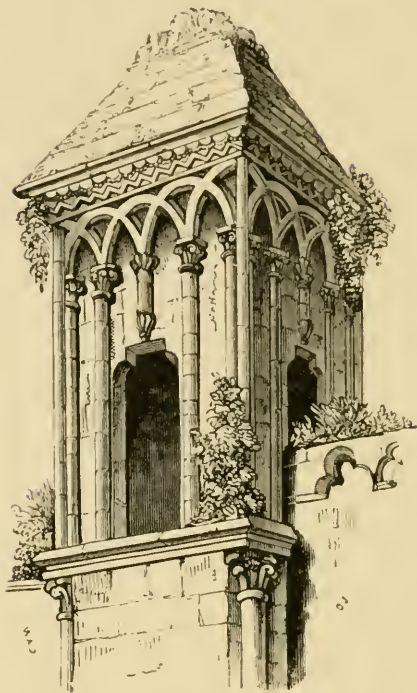
This mode of building has been correctly designated Romanesque, since the form of its principal members, and the general predominance of horizontal lines, clearly denote its classical origin. The early examples are very heavy and plain, but the Gothic

character of Anglo-Norman Architecture gradually became more and more apparent during its advancement, and the structures erected towards the close of the twelfth century usually display considerable lightness and elegance in their composition; not only were Pointed arches occasionally introduced, but the mouldings, the carved foliage of the capitals, and other ornamental details are often very similar to those which appear in Early English work; in both styles the string-courses are important features, and are frequently continued round the buttresses, and over the heads of the windows, as labels, or weather mouldings.

The semicircular arch is one of the most distinctive characteristics of the edifices of this period, and should always therefore be adopted in preference to any other forms that may be met with in our ancient Norman Churches, and which ought only to be used when their application is rendered necessary by some unavoidable peculiarity in the plan and disposition of the buildings.

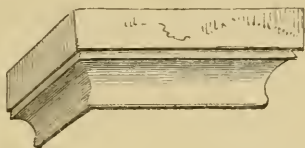
Porches in this style are not very common, but the doorways, even in structures which are in other respects of a plain and homely description, are generally deeply recessed and elaborately ornamented;

THE ANGLO-NORMAN STYLE.



Turret, Glastonbury Abbey.

in many instances, as at Iffley, near Oxford, they are inserted in a portion of the wall of the Church that is increased in thickness, and projects to receive the numerous richly-carved mouldings and shafts with which they are adorned; the abaci of the capitals of these shafts are sometimes continued along



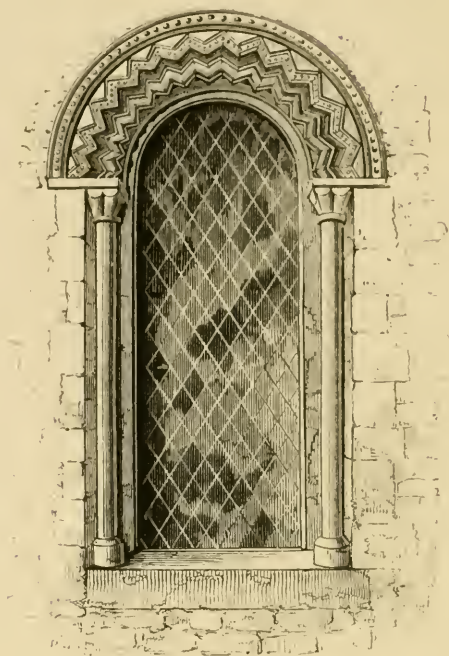
the wall to form a string-course under the windows. Over the doorway a niche containing an image of the Father or Saviour is frequently introduced, and when the aperture within the semicircular arch is square at the top, the mystical figure of the Vesica Piscis, or some other sacred and symbolical device is often sculptured in the space above the door, as at Middleton Stoney, Oxfordshire; the door itself is usually hung with large iron scroll-hinges, which add considerably to its beauty and character.

The windows of a Norman building being generally small, and without mullions or tracery, are consequently never features of the same importance as in Pointed Architecture, and contribute but little to the embellishment of the edifice; from the diminutive size of their apertures, and their distance

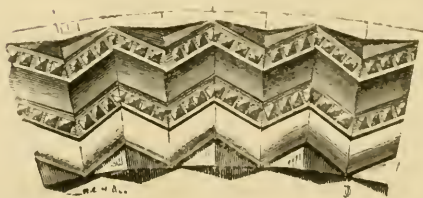
from each other, they impart however an air of solidity to the structure which is not devoid of grandeur ; they are always widely splayed on the inside. The windows are sometimes plain, but are usually ornamented with shafts, or with a succession of carved mouldings, which in many examples are repeated in the interior, as in the Church of St. Cross, near Winchester. When the innermost member of the arch is sculptured with the chevron, or zigzag, it presents a serrated outline that bears a striking resemblance to featherings or foliations, so that it is not altogether improbable it was the germ from which that graceful decoration had its origin. Two narrow windows are frequently grouped together under one arch, separated from each other by a small column, but the spandrel between the curves of the arches is very rarely perforated. A circular or Catharine-wheel window, with the radiating divisions formed of shafts, is occasionally introduced at the end of an Anglo-Norman Church, as at Barfreston, in Kent, where it is placed at the eastern extremity of the chancel : little round openings without mullions are sometimes met with in the towers and gables.

When painted glass is inserted in the windows it

THE ANGLO-NORMAN STYLE.



St John's Devizes Wilts

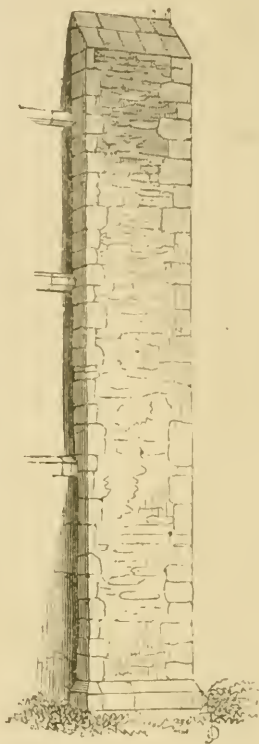


Hredgar Kent

ought to be of a very ancient character, its design consisting of rich mosaic patterns and panels of various forms, relieved by the metal lines of division, and arranged somewhat in the style of that in the aisles of the choir of Canterbury Cathedral, in which the predominating colours are ruby and deep blue: this is stated by Willement, in the Glossary of Architecture, to be most probably the oldest stained glass remaining in this country, and appears to be of the early part of the twelfth century. There is also some stained glass at Salisbury, said to have been brought from Old Sarum; the prevailing colour is green.

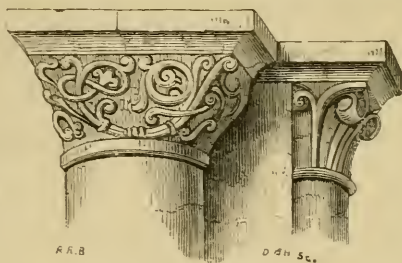
It was a common practice of the Norman architects to adorn the blank mural surfaces of their structures with a series of arcades, formed generally of small shafts, supporting round arches, which frequently intersect each other, and when used externally, some of the panels are often perforated to form windows, as at Barfreston, in Kent, and St. Peter's, at Northampton; the west fronts, the clere-stories, and the upper stages of the towers of their Churches, more particularly, are often ornamented in this manner. The walls being of considerable thickness do not require the additional strength and

support of buttresses, which, therefore, are either omitted altogether, or when introduced are very secondary features in the design; they may be described as broad, flat, ungraduated members, with a slight projection, which in many instances, instead of being finished with a slope, are carried up and divide the corbel-table into compartments: those examples of Norman buttresses, with small shafts inserted at the angles, as at Glastonbury Abbey, are of Transition character. The corbel-table usually consists of a succession of little arches, which spring from blocks of stone, either plain or carved in the form of grotesque heads and other quaint devices.



In Norman edifices the pillars are very seldom clustered, but are generally circular or octagonal, and are often channelled with the zigzag, and a

variety of enrichments: the capitals have square abaci, and are frequently sculptured with foliage or other decorations; and the bases consist of a few simple mouldings usually placed upon rectangular plinths.



Gloucester Cathedral

Anglo-Norman vaulting is extremely simple in its design, each bay or compartment merely consisting of four cells, and the early examples are quite plain; in those constructed towards the end of the twelfth century, the groins are generally covered with moulded and elaborately ornamented ribs, which have carved bosses placed at their intersection, as in the rich and beautiful specimen over the entrance to the Chapter House at Bristol. There is a Norman wooden roof at Peterborough Cathedral, and the framing of the timber is concealed, by a flat boarded ceiling, painted in compartments with figures and mosaic ornaments; armorial bearings did not come into use until a later period.

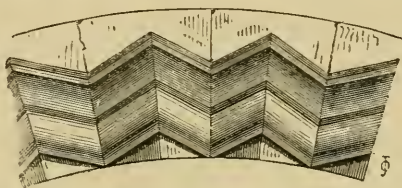
The towers are short and massive, yet there is a certain rude grandeur about them which is im-

posing, so that they cannot be regarded as inappropriate subjects for imitation : they are very frequently built between the nave and chancel, both in cruciform Churches and in those which have no transepts ; sometimes a square or circular turret, containing a staircase, projects at one of the angles : when the upper story is ornamented with an arcade, several compartments are always perforated to form the belfry windows. The Cathedrals of Norwich and Winchester, and the Abbey Church of St. Mary, at Tewkesbury, possess very valuable and magnificent steeples, and there are also excellent specimens of much smaller dimensions at Northampton, at Iffley, Oxon, at East Meon, Hants, and at Stewkley, Buckinghamshire. There is no example of a spire in Anglo-Norman architecture, and the nearest approach to that most graceful and characteristic feature of a Pointed building, are the conical-headed turrets, at Rochester Cathedral, and St. Peter's-in-the-East, at Oxford. It is not improbable, however, that some towers were originally covered with roofs of a pyramidal form, and a very early and singular instance occurs at Sompting, Sussex.

A bell-niche on the summit of a Norman Church

may be finished with a gable, or a moulded horizontal capping, and the top of the aperture should be either semicircular, or in the form of a square-headed trefoil. At Glastonbury Abbey there are some good turrets of Transition character, adorned with small shafts, intersecting arches, and other appropriate ornaments, and their composition is altogether very pleasing and effective.

The Glossary of Architecture contains a valuable selection of the numerous enrichments carved upon the mouldings of edifices erected in this style ; of these the chevron or zigzag, in its several varieties, is the most peculiarly



characteristic : the beakhead is often sculptured round the ancient doorways, but does not appear in many of our finest examples,

and decorations of a grotesque character ought always to be



very sparingly introduced in Ecclesiastical Architecture, and never except upon the exterior of the buildings.

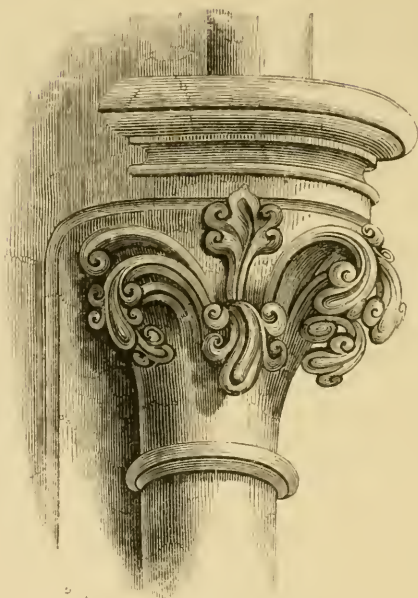
Norman fonts are very numerous, and are fre-

quently profusely adorned with figures and other ornaments; they occur of various forms, but the more ancient are generally square or circular, sometimes supported on small shafts surrounding a large cylindrical stem, as at Winchester Cathedral: the font-cover should be plain. No pulpit, chancel-screen, lettern, or wooden seats of the twelfth century remain in our old Churches, but sedilia and piscinae of this period are occasionally met with. The Church of Than, in Normandy, possesses an excellent model for a stone cross to be placed on the summit of a gable.

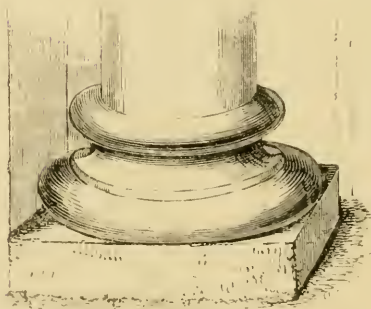


Piscina. Crowmarsh, Oxfordshire

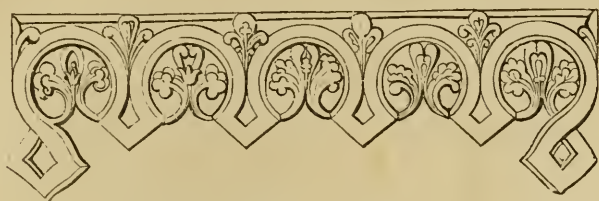
THE EARLY ENGLISH STYLE.



Mayor's Chap. Bristol.



Paul's Ch. Kent



The Early English Style.

THIRTEENTH CENTURY.

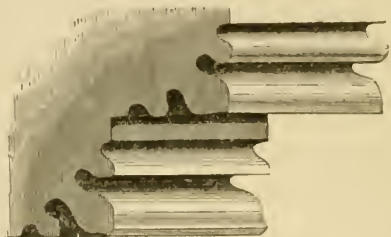
THE Early English style of architecture is of extreme beauty, its edifices being always distinguished for their chaste simplicity and purity of design, and at the same time uniformly celebrated for the superior excellence of their workmanship : it is very preferable to the Anglo-Norman mode of building ; and it has been well remarked, “ that it cannot be justly regarded as inferior to either of the subsequent styles in light and elegant proportions, or in rich and elaborate detail ^a. ”

Throughout the structures of the thirteenth century, simple pointed arches are almost invariably used, their proportions being of course greatly dependant upon their positions, but those which spring from the large pillars in Cathedrals, or other

^a Cambridge Camden Society on Ecclesiastical Antiquities.

lofty edifices, are generally more acute than in parish Churches.

The mouldings are chiefly plain round members, relieved by deep narrow hollows, and their ap-



pearance from the contrast is very bold and effective. The slender shaft which is applied in such profusion to ornament the architecture, is usually detached, and in the interior of rich buildings is sometimes of Purbeck marble; its capital is very elegant, and being of a much greater circumference at the top than at the bottom, the outline resembles an inverted bell; this figure is preserved even when the capital is carved with foliage, the lower part being composed merely of the stems of the leaves which project from under the circular abacus in a peculiarly free and graceful manner; the moulded base is generally placed upon a round or square plinth. The drip-stones, or labels, over doorways and windows, unless returned as string-courses, are fre-



THE EARLY ENGLISH STYLE.



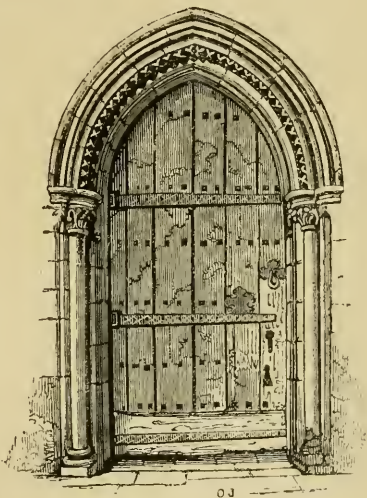
Affpuddle, Dorsetshire

quently terminated by corbel-heads or small knots of foliage.

The porches always have high-pitched roofs, and are occasionally of two stories: they are generally vaulted with stone, and the interior is sometimes ornamented with arcades, as at Barnack, Northamptonshire. The south entrance of the Church at Skelton, near York, is inserted in a compartment of the wall, that has a projection merely sufficient to receive the numerous shafts and mouldings which surround the door, and presents an appearance very similar to a Norman portal.

The Early English doorway usually has the sides adorned with slender detached shafts, whose capitals are often sculptured with foliage; and the tooth ornament, as at Paul's Cray, Kent, is frequently inserted in one or more of the hollow mouldings:

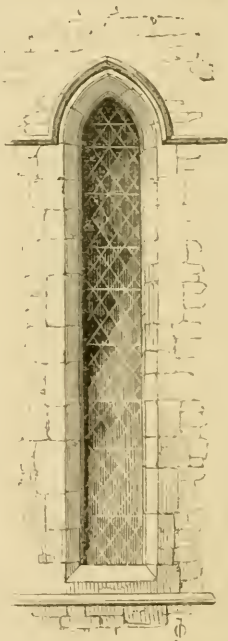
sometimes it has a trefoiled arch, as at Affpuddle



Paul's Cray, Kent.

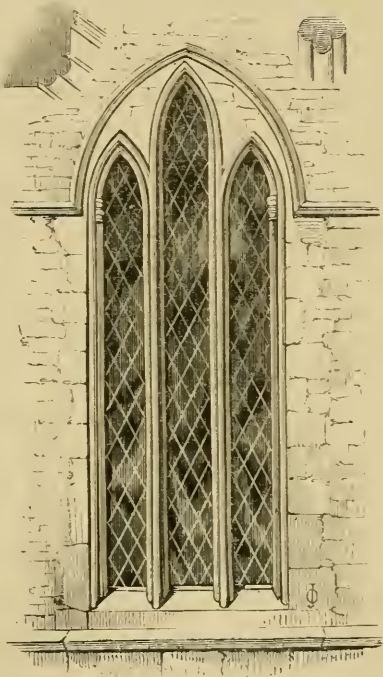
Church, Dorsetshire, and occasionally it is square-headed with a trefoil in each of the angles. The wide doorways of many of our Cathedrals and large Churches are divided in the centre by a shaft or small clustered pillar, over which a quatrefoil or other decoration is very commonly introduced in the spandrel, between the heads of the openings and the large arch by which they are included. The doors themselves are generally enriched with large iron hinges and metal scroll-work of various elegant patterns.

The simple lancet window is of very graceful proportions, and does not require the aid of enrichment, although in the later examples it is often ornamented with a small and delicate trefoil: in rich buildings the sides are frequently adorned with slender detached shafts, sometimes encircled by bands or annulets, and the tooth ornament is inserted in the hollow mouldings. The architects of the middle ages never introduced the wide lancet, excepting in Cathedrals, and such



Witney, Oxfordshire.

vast fabrics, where it appears in unison with the bold projecting buttresses and other mural embellishments that surround it; from its great size it is quite out of character in a small Church, for which the long narrow window is admirably adapted, since even in the absence of stained glass it scarcely admits too much light, and consequently, the interior of the sacred edifice has that subdued and solemn aspect which it is so desirable to preserve: it is always placed near the external surface of the wall, having broad splays internally, that are usually arched in a peculiar manner to form a kind of hood over the head of the opening, which adds considerably to its beauty and effect. Two, three, and five lancets are occasionally grouped together, and sometimes the divisions between them are not much larger than

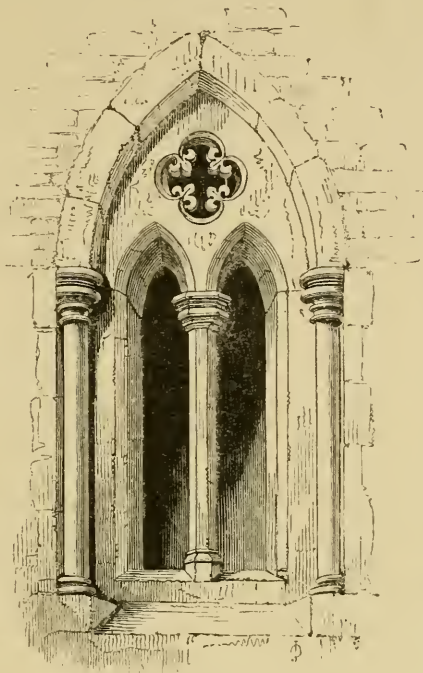


Warminster, Northamptonshire

mullions, so that the combination has the appearance of one great window ; a triplet, probably on account of its symbolical character, is often introduced at the east end of a chancel over the Altar : singly it is more effective than when a series of them is placed in the same elevation, as in the aisles of the Temple Church, London ; the side lancets ought not properly to be lower than that in the centre, unless the difference is occasioned by their being included within the lines of an arch or vault, or some other important feature in the architecture.

A window consisting of two narrow apertures, comprised under one arch, with an open quatrefoil, or other enrichment in the spandrel, was frequently used in the buildings of this period, more particularly in the belfry stories of towers : there is a good early example at Cotterstock, Northamptonshire, and Transition specimens occur in Westminster Abbey and Stone Church, Kent. It may be observed that Early English windows, notwithstanding the number of their lights or their foliation, retain a perfectly distinct character, so long as the ornaments in the heads are separate and independent perforations ; but when these are connected by mould-

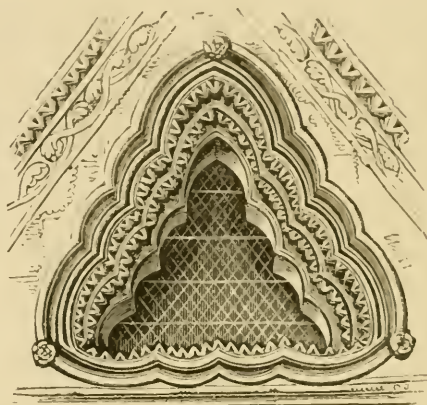
ings with the arches underneath, geometrical tracery is at once produced, and the designs approximate very closely to those of the Decorated style of architecture.



Cotterstock, Northamptonshire.

The circular or Catharine-wheel windows of the thirteenth century are very fine, great care having been bestowed upon their enrichment; the examples at York, Lincoln, and Beverley, are most magnificent and imposing; those in the west front

of the Cathedral of Peterborough are not of such large dimensions, but their composition is excellent, and they afford models for imitation which are well adapted for Parish Churches and Chapels. The small round openings at the end of the aisles of the south transept of Beverley Minster, have the mullions or divisions arranged in the figure of the cross, and the effect is very simple and pleasing; a triangular window, with the sides curved or foliated, and an aperture in the shape of the Vesica Piscis, are also occasionally used. All these



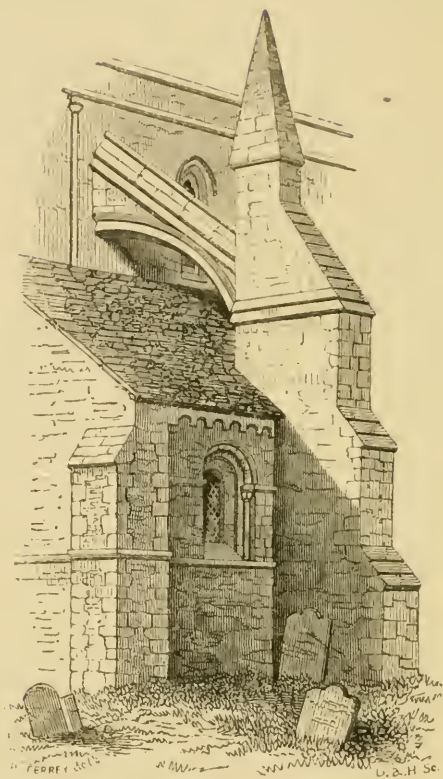
York Minster

forms harmonize well with the lines of a gable, and are generally placed in that situation.

The stained glass of this period is often designed with considerable elegance, being disposed in circles and other geometrical figures, as in the five lancets in the north transept of York Cathedral: in some of these compartments brilliant colours are inserted, and also in the borders round the different lights of



EARLY ENGLISH.



Buttress and Pinnacle, St. Mary's, New Shoreham, Sussex

the windows. The ground was usually of a white or yellow tint, enriched with a sort of delicate diaper-work, formed of slender branches of the ivy, vine, or oak. Small figures and richly-emblazoned shields are sometimes introduced.

The buttress in Early English edifices is often divided into two or more stages : its usual projection is about equal to its width, and the edges are frequently chamfered, as at Salisbury Cathedral, or small shafts are inserted at the exterior angles : it is generally finished with a triangular head, terminated by a cross or flower, and is seldom carried up above the parapet, excepting in buildings which have flying buttresses ; very late in the style it is sometimes surmounted by a pinnacle without crockets, as at Westminster Abbey, and St. Mary's Church, New Shoreham, Sussex : large pinnacles, which resemble



Salisbury Cathedral.

turrets, are frequently placed at the corners of towers and at the sides of gables.

The parapets are usually plain, but in some instances are ornamented with panelling, as at Salisbury; and occasionally, but rarely, they are



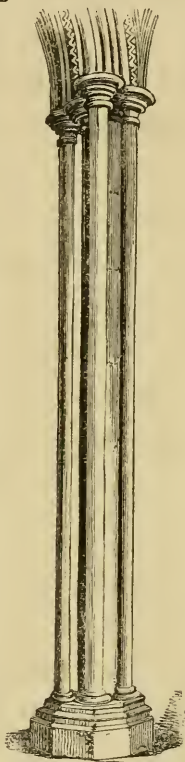
Salisbury Cathedral.

embattled, and the corbel-tables consist of a series of blocks, either moulded or sculptured in the form of heads or masks; these are occasionally connected together by little trefoiled arches, as at Warming-ton Church, Northamptonshire, where the spandrels are ornamented with sunk quatrefoils. The string-courses are generally continued round the buttresses, and over the heads of windows and doorways, as weather mouldings or labels; their arrangement always demands great attention, for the manner in which they are often carried round the building affords no bad criterion of the merits of the design.

The clustered pillar in richly-ornamented Churches is sometimes constructed of Purbeck marble, and consists of a central column, encircled by four slender shafts which are frequently detached, their bases and

capitals being the only parts that are united. In structures erected near the close of the thirteenth century, the spandrels of the moulded arches of the choir or chancel, and some other portions, are often carved with diaper-work, a most delicate and elegant enrichment, which in this style is composed of small square panels containing flowers. In plain edifices the pier or pillar is generally circular or octangular, and these forms are sometimes used alternately, as in Shoreham Church, Sussex.

The vaulted roofs of this period always have the groins covered with mouldings, and sculptured bosses are usually placed only at the intersection of the diagonal ribs; there is an excellent model for imitation over the nave of Salisbury Cathedral, the whole composition being characterized by great boldness and simplicity. Of open wooden roofs there are very few examples remaining, but those in Romsey Abbey Church, and Ely Cathedral, are probably of



Salisbury

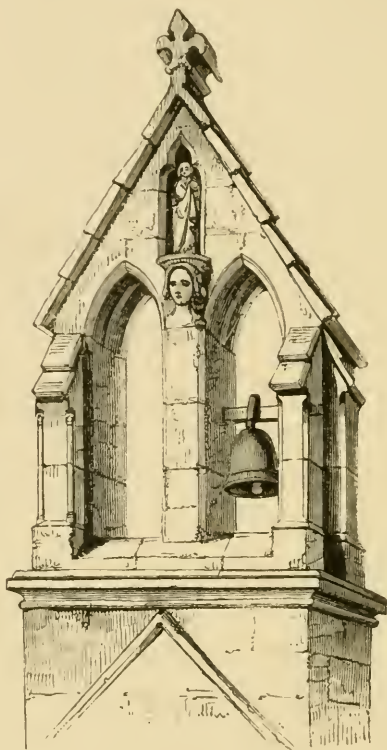
this style, and in both these instances the inclination of the timbers forms a kind of arch.

The Early English steeple is of more lofty proportions than the Norman, but the walls are frequently enriched in a similar manner with tiers of arcades, as at St. Mary's Church, Stamford; often the upper stories alone are thus ornamented, and some of the compartments are perforated to form the belfry windows, as at Haddenham Church, Buckinghamshire. The tower is generally flanked by square buttresses, or small octagonal turrets, and its beauty is greatly increased, when completed, by a spire, which is one of the most graceful and characteristic features of a Pointed building; there are many fine examples constructed at this period, and sometimes they spring from the towers without any intervening parapets, and the effect is excellent. The steeple erected over the north western transept of Peterborough Cathedral well merits an attentive examination, the pinnacle turrets, and other details, being particularly good.



Peterborough.

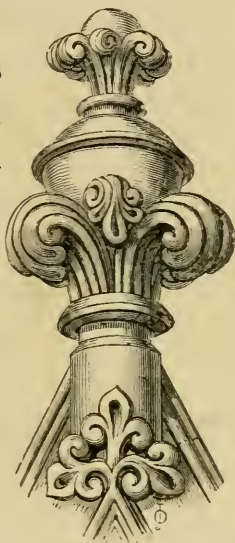
THE EARLY ENGLISH STYLE.



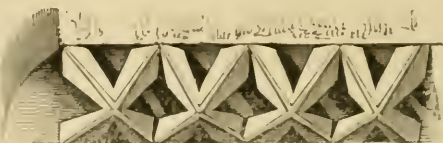
Glastonbury, Somersetshire.

There is a most beautiful bell-gable in this style at Glastonbury Abbey; it has two arched openings under a trefoil-headed niche, containing a small figure, and the design altogether possesses great richness and simplicity: there are also good ancient specimens of bell-turrets at Biddeston, Wiltshire; and Shipton Olliffe, Gloucestershire.

Early English foliage may always be distinguished by the leaves curling in a peculiarly free and graceful manner. The bold and simple finial which is generally used, somewhat resembles the sculptured capital of a small shaft, and there are some excellent models on Bishop Bridport's monument in Salisbury Cathedral. Crockets are sometimes introduced on the sides of windows, niches, and gables, but seldom occur upon pinnacles or turrets. The tooth ornament is formed of a succession of little perforated pyramids or inverted four-leaved flowers, and is the most common enrichment of the thirteenth century; it is usually inserted in hollow mouldings, but sometimes under



and above string-courses, and when well carved has an exquisite effect.



Early English fonts are not so numerous as those of the Anglo-Norman period, and their forms are very similar, but they may always be distinguished by their decorations and the outline of their mouldings; an oak cover of a conical or pyramidal figure without crockets, but surmounted by a finial, is perhaps the most appropriate that can be adopted. The Reredos, or Altar-screen, generally consists of a series of niches, which originally were filled with figures, the spandrels and background being chiselled or painted with diaper-work and other ornaments: the Altar itself appears to have been always an important feature of the design, as in the Chapel of the Nine Altars in Durham Cathedral. Sedilia and Piscinæ are not uncommon, and like the niches in this style are often of very graceful proportions. At Beaulieu Abbey, Hampshire, there is a beautiful Early English stone pulpit, and an elegant wooden chancel-screen of about the same date occurs in Stanton Harcourt Church, Oxfordshire; both these remnants of our ancient Ecclesiastical furniture are very valuable subjects for

study, since examples of such early character are extremely rare. In the sepulchral monuments, the recumbent effigy is usually placed in a trefoil-headed niche, and the spandrels of the arch are occupied by figures of angels; in some instances the whole composition is surrounded by an open screen, as in the monument to Archbishop de Grey in York Minster: the sides of the tomb itself are occasionally ornamented with foliage and panels containing images or other sculpture. Monumental Brasses were introduced in the thirteenth century. The Cathedrals of Salisbury, Peterborough, and Lincoln, and the little Church at Skelton, near York, exhibit on their gables various good specimens of the crosses of this period.



Skelton, Yorkshire.



THE Decorated style is very rich and beautiful, without being overloaded with ornament, and presents, as it were, a link that connects the more simple architecture of Early English fabrics with that florid mode of building which was adopted in the fifteenth century. It is particularly suitable for large and splendid Ecclesiastical structures, and though many of our small country Churches, in this style, are extremely plain, they nevertheless afford good models for imitation.

The Pointed arches used in Decorated edifices, are generally of an equilateral form, and the slender columns, or shafts, are never detached: the mouldings are peculiarly graceful and varied in their proportions, and the dripstones or labels are in most instances terminated by heads, carved with great freedom and delicacy. Angular and ogee canopies are frequently introduced over the doorways and win-

dows, as well as over sedilia, tombs, niches, and other subordinate portions.

The porches and doorways very much resemble those of the preceding period, the difference mainly consisting in the mouldings and their characteristic enrichments; the doors also are often hung with ornamented hinges and covered with iron scroll-work, as in the Early English style.

The windows are usually large, and divided into several lights or compartments by mullions, but the horizontal bar, or transom, although common in domestic buildings, was not often adopted in Ecclesiastical Architecture previous to the fifteenth century, excepting in long spire-lights. Con-



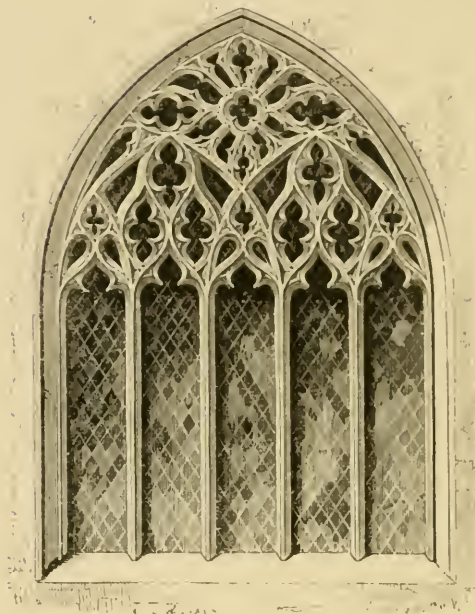
Faringdon, Berks.

siderable variety and beauty is displayed in the arrangement of the tracery ; this in the early specimens is generally composed chiefly of geometrical forms, but in the later examples, flowing patterns are almost invariably introduced, and in the fine east window of Carlisle Cathedral, the cusps are curved in a very elegant manner. Square-headed windows are met with in many edifices of this period.

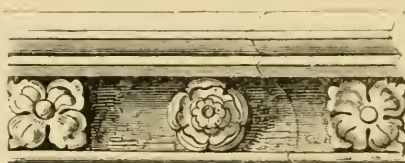
A window, formed within the lines of a spherical equilateral triangle, is sometimes used in a clerestory, as at Lichfield Cathedral ; and in this instance, the tracery is of very early and simple character, consisting merely of three circles containing trefoils : it is occasionally also inserted in a gable, as in the west front of Exeter Cathedral, a structure which is celebrated for the varied excellence of its Decorated work. Many circular windows in this style are of the most elaborate description, and intersecting triangles are often prominent features in their tracery.

“ In the stained glass of the fourteenth century, the openings of the windows are generally occupied by one figure only, an effigy of the patron saint or benefactor, placed on a ground of one entire colour, which is richly diapered by a relieved pattern ; the whole under a canopy of considerable pretensions.

THE DECORATED STYLE.



Standish Gloucestershire



Lady Chapel, Wells Cathedral.

Heraldry at this time had made considerable advances, and the particular laws by which heraldic colours are contrasted, invariably produce a full and perfect effect in stained glass ^a."

Decorated buttresses are usually worked in stages, and at the angles of the edifice they are generally placed diagonally, and are frequently enriched with canopied niches, and various other ornaments, as in the Church of St. Mary Magdalene, at Oxford; they are often surmounted by pinnacles adorned with crockets and finials, and many specimens are finished with angular heads, or gablets, which are usually foliated, as at Orton on the hill, Leicestershire: some flying buttresses have open tracery, and contribute greatly to the embellishment of the architecture. The large pinnacle-turrets at the end of gables, are in most instances admirably designed,



St. Mary Magdalene, Oxford.

^a Willement, in the Glossary of Architecture.

and there are very fine examples at Howden, and Selby, in Yorkshire.

The parapets, though frequently plain or embattled, are often enriched with trefoils, quatrefoils, and other figures, either sunk or perforated; and when foliated triangles are used, their outlines are sometimes gracefully curved, as in the Church of St. Mary Magdalene, at Oxford: the parapets are also occasionally ornamented with four-leaved flowers,

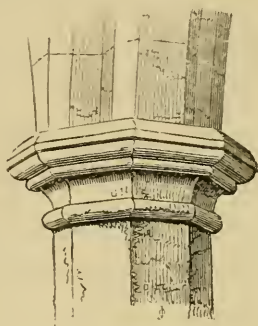


Howden. Yorkshire

somewhat resembling diaper-work, as at Beverley Minster. The moulded string-courses which are generally inserted under the windows, prevent the walls beneath being stained by the wet, and in some early buildings in this style are carried round the buttresses and over the heads of the openings as dripstones, or labels, as at Great Haseley Church, Oxfordshire.

The clustered pillar usually consists of four or more

small columns, or shafts, incorporated together; these have delicately moulded capitals and bases, and the former are very often sculptured with foliage or with quaint and expressive figures. A plain octangular pier, with a simple capital, as in Sandhurst Church, Kent, is very common, and the upper member of the abacus is sometimes embattled.



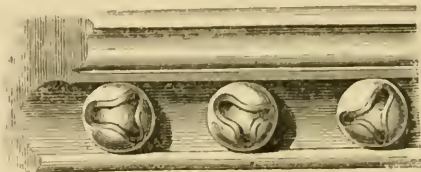
Sandhurst.

In the vaulted roofs of Decorated structures, great variety is displayed in the arrangement of the ribs, which are adorned with beautifully sculptured bosses, and these are often painted and gilt. The groined roof over the nave of York Minster is admirably designed, and has an appearance of simple grandeur and stability, because the vaulting shafts, from which the moulded ribs radiate, ascend direct from the floor without any horizontal interruption. Open wooden roofs of this period are rare, and in some instances, tie-beams are used in the construction.

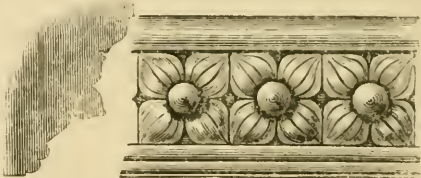
The Decorated steeple is generally flanked with large and bold diagonal buttresses, and is frequently surmounted by a spire, usually connected with the tower either by a cluster of rich pinnacles,

as at St. Mary's, Oxford, or by flying buttresses at the angles, as in Caythorpe Church, Lincolnshire : some of the early examples are without any intervening parapets.

The ornament most peculiarly characteristic of this style of Gothic Architecture, is the ball-flower, which is generally inserted



at regular intervals in a hollow moulding, and sometimes round the neck of a capital ; they are applied occasionally also as terminations to the labels of sedilia, piscinæ, or other ornamental portions. Four-



leaved flowers are likewise very commonly used in the cornices and mouldings, and if not introduced alternately with ball-flowers are either placed at equal distances or closely united, so as to form a continuous band of enrichment, as in the west doorway of the round Church of Little Maplestead, Essex : in this manner they are carved upon the parapets of some buildings.

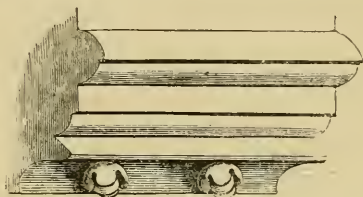
The arches over sepulchral monuments and the

heads of niches are commonly of the ogee form, and the spandrels and background are often covered with diaper-work, delicately chiselled, or painted and gilt: this decoration consists of small flowers, usually inserted within square compartments, but there is an elegant flowing specimen



Diaper-work

in Canterbury Cathedral, composed of a series of spherical equilateral triangles. In the sculptured foliage of this period, the leaves have a crumpled and natural appearance, very different from the bold curl of those of the Early English style; “the mouldings, also, are no longer a collection of equal rounds with hollows, but an assemblage of various members, some broad and some narrow, beautifully grouped and proportioned ^b.”



Decorated fonts are comparatively rare, and although generally in the form of an octagon, are sometimes of an hexagonal figure, as at Kiddington, Oxfordshire; the oaken cover may be very richly or-

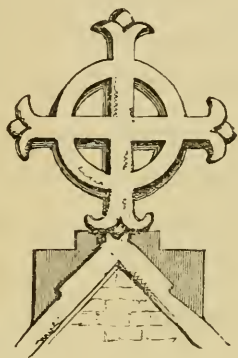
^b Whewell's Architectural Notes.

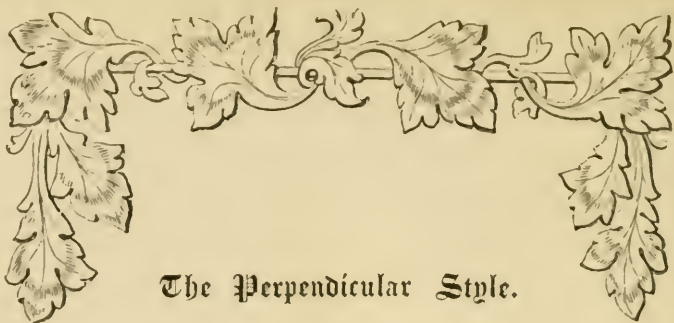
namented. The Reredos, or Altar-screen, occasionally consists of numerous arched panels, or small niches, which, like the sedilia, piscinae, and sepulchral monuments, are often surmounted with canopies, adorned with crockets and finials. Letterns of this era are not uncommon; and in Dettling Church, Kent, there is a fine specimen, enriched with perforated flowing tracery: the eagle-desk appears to have been introduced in the fourteenth century, and is usually made of brass. Chancel-screens of this period are seldom met with, but there is a valuable and elegant model of Early Decorated character in Northfleet Church, Kent; and others of later date in Cropredy Church, Northamptonshire, and at Thame and Dorchester, Oxfordshire. The Bishop's throne at Exeter, and the stalls in the choir of Winchester Cathedral, are alike celebrated for the



Niche, Walpole, Norfolk

varied beauty of their designs, and for the freedom and delicacy of the carving ; generally, the Ecclesiastical furniture is of a more graceful and elaborate description than that of the preceding style. There is a good example of an Early Decorated cross, on the east gable of Merton College Chapel, Oxford.





The Perpendicular Style.

FIFTEENTH CENTURY.

THE Perpendicular Gothic is a style which belongs almost exclusively to this country, and in its earlier specimens exhibits the richness and elegant simplicity of the preceding period; in the later examples the adoption of the four-centred Tudor arch in place of the more acutely pointed forms, and the display of a profusion of intricate and minute enrichments, proved eventually destructive to the peculiar character and beauty of our Ecclesiastical Architecture. The numerous buildings of this age are generally in good preservation, and “there are so many small Churches which are excellent models for imitation, that with care and examination scarcely anything need be executed but from absolute authority^a.” The slender shafts which are introduced at the sides of doorways, windows, and pillars, are never detached, as in Early English

^a Rickman's Gothic Architecture.

THE PERPENDICULAR STYLE.



Higham Ferrers Northamptonshire

structures, and their bases and capitals are of a polygonal figure; the latter, however, in some instances are omitted.

The Perpendicular porch is very often of two stories, finished with an horizontal battlemented parapet, and has frequently over the entrance

——— “a little Gothic niche
Of nicest workmanship; that once had held
The sculptured Image of some patron Saint,
Or of the Blessed Virgin, looking down
On all who entered those religious doors.”—Wordsworth.



King's Sutton, Northamptonshire

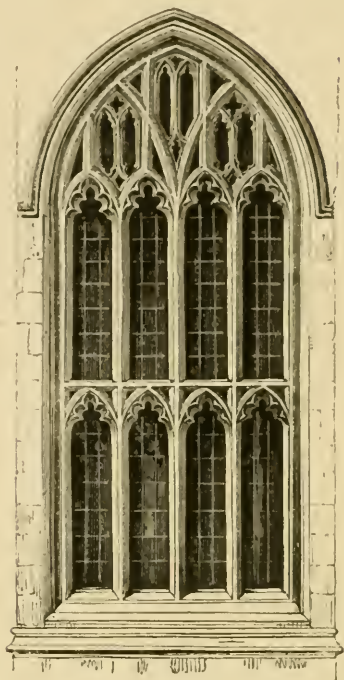
The porches attached to our Cathedrals and other large Churches are usually in this style, most elaborately ornamented with niches, panels, heraldic devices, and various sculptured decorations. The door-



Merton College Chapel, Oxford

ways generally have their arches inserted within square compartments, the spandrels being enriched with carving, and the doors are commonly adorned with beautiful tracery, and sometimes studded with nails of an elegant pattern: the great western en-

THE PERPENDICULAR STYLE.



New College Chapel, Oxford.



Wells Cathedral.

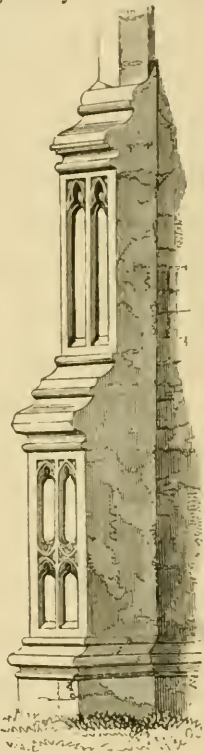
trance of St. Saviour's, Southwark, lately destroyed, was one of our finest Perpendicular examples.

The simple pointed windows of this period are of more graceful proportions than the later specimens which have Tudor arches. The mullions are always carried through the heads of the openings, and consequently the tracery is composed chiefly of vertical lines, as at Coggs, Oxfordshire. The horizontal bars or transoms, so universally introduced in windows of lofty dimensions, are often embattled, and sometimes ornamented with little flowers. Square-headed windows are frequently used in this style, especially in porches, and small Churches.

“In the stained glass of the fifteenth century, the artist frequently carried his design through the whole extent of the window, his subject embracing a considerable number of figures, arranged with more pictorial effect than heretofore. The several tints of the coloured glasses are more varied, and placed with consideration as to the effect of distance; the shadows are more graduated, and aerial perspective attempted. When figures of the Saints, Apostles, or Martyrs, are introduced, they are now generally accompanied, either by the animal

considered peculiar to them, or represented as bearing the instrument of their martyrdom. Scrolls, with long inscriptions in the black letter, are often thrown with wild profusion across or above the figures ^b.

The Perpendicular buttresses greatly resemble those of the preceding style, and are often adorned with panels and niches; they are frequently crowned also with pinnacles, sometimes placed diagonally, and the flying buttresses are occasionally pierced with tracery, as at Sherborne Church, Dorsetshire. The parapets of many buildings are enriched with sunk or perforated ornament, usually consisting of quatrefoils or trefoils, inserted within small square, circular, or triangular compartments; and the battlements, which are often pointed, in most instances have their mouldings carried round their outline. The turrets at the sides of gables are conspicuous for the beauty and originality of



St. Lawrence, Evesham.

^b See Glossary of Architecture.

their designs; there is a fine model at the end of the north transept of Canterbury Cathedral, and excellent examples occur also at York, Winchester, and in numerous other edifices; in the later specimens the coverings or terminations are generally of an ogee form, as at King's College Chapel, Cambridge, and Henry the Seventh's Chapel at Westminster.

The clustered pillar is composed of slender connected shafts and mouldings, which in many buildings are continued round the arch without any intervening capitals; the capitals themselves are occasionally ornamented with foliage, and their abaci are sometimes adorned either with little battlements or with the Tudor flower; the bases are usually placed upon a lofty polygonal plinth, as at Stogumber, Somersetshire: in small Churches a plain octangular pier is not uncommon.



Stogumber, Somersetshire.

The vaulted roofs of this period are often distinguished for their elaborate beauty, being adorned with a profusion of mouldings and sculptured bosses which are frequently painted and gilt; the naves of the Cathedrals of Canterbury and Winchester, and the choir of York Minster, are covered with admirable specimens of Perpendicular groining, and in these structures the vaulting-shafts ascend directly from the floor: fan-tracery roofs belong exclusively to this style of Gothic architecture, and are more effective in porches, towers, or small Chapels, than in large edifices: some of the later examples have stone pendants, that detract from the elegance and simplicity of the designs. The common wooden Church roof consists of numerous rectangular compartments, formed by the intersection of the timbers, and these spaces are subdivided by moulded ribs, which are usually ornamented with small bosses and richly-emblazoned shields; the ceiling, also, is frequently painted blue, and studded with gilt stars to represent the firmament. In Suffolk and the adjoining counties, many of the Perpendicular Churches have open wooden roofs of great beauty, and these valuable specimens of ancient carpentry are well adapted for modern

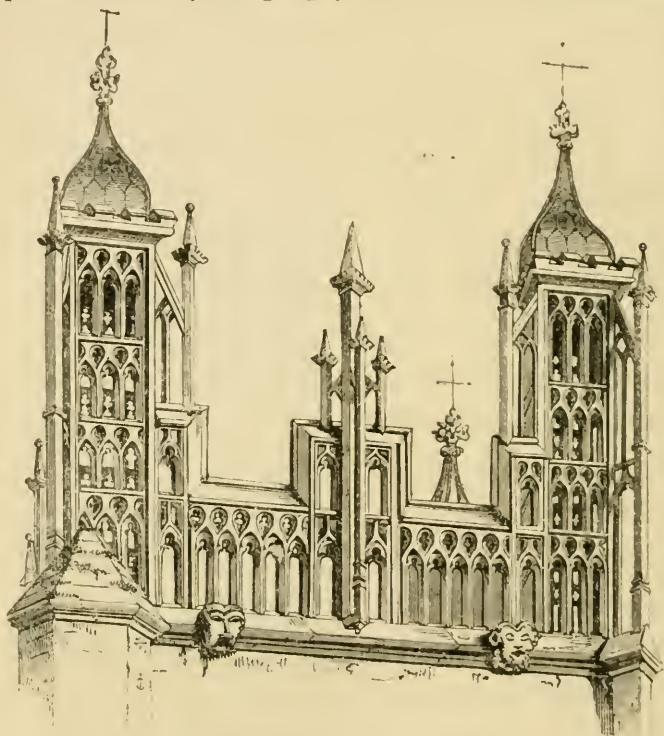
ecclesiastical buildings : there are also good models for timber roofs with arched braces in some of the Churches of Yorkshire.

The Perpendicular tower is often a lofty and magnificent structure, and is frequently finished with perforated parapets or battlements, as at Bakewell Church, Somersetshire ; the turrets or large pinnacles are generally surmounted by iron crosses or gilt vanes in the form of banners, and when there is but a single angular turret it is usually terminated with a weathercock. Broad bands of quatrefoils are very commonly carried round the walls ; and niches, containing images of the Holy Evangelists, or other appropriate figures, are some-



Brislington Church, Somersetshire.

times introduced in the centre of the parapets, as at Brislington Church, and add considerably to the richness and variety of the outline. In many steeples the turrets at the angles are adorned with flying buttresses, which have open tracery, and are supported either by the gurgoyles, as at Dundry Church,



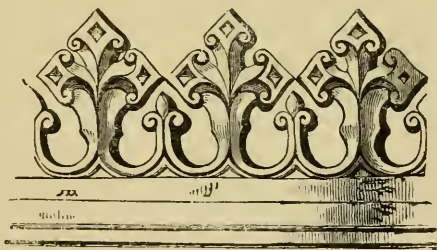
Parapet, Thornbury Church

near Bristol, or on the cappings of the buttresses or the parapet, as at Thornbury Church, Gloucester.

tershire. The towers are occasionally crowned with octagonal lanterns, but are not so generally covered with spires as in the preceding styles; numerous beautiful examples, however, were constructed at this period, and amongst the most celebrated are St. Michael's, at Coventry; St. Mary's at Louth, in Lincolnshire; and St. Nicholas, at Newcastle-upon-Tyne.

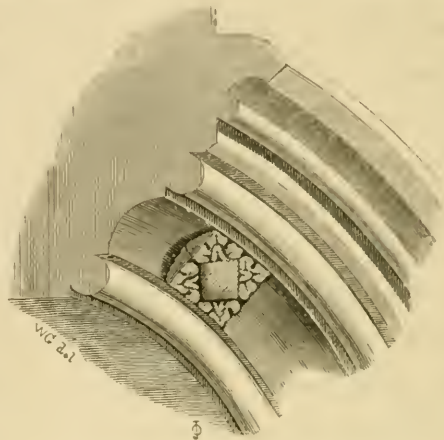
There is a good picturesque bell-turret, of Perpendicular character, at St. Peter's Church, at Biddeston, in Wiltshire, and was probably copied from a more ancient specimen, of the same peculiar form, on the adjoining Church of St. Nicholas.

The mural surfaces of the buildings of any pretension erected in the fifteenth century, are generally more or less covered with panels and tracery. Armorial bearings, and angels with expanded wings, holding shields charged with heraldic devices, or with symbols of a religious and mystical character, are also occasionally introduced: small battlements, and the enrichment called the Tudor flower, are



Tudor Flower

very commonly used to form a crest or brattishing on screens, niches, capitals, transoms of windows, and other ornamental details. The foliage of this period is often sculptured with great delicacy, but seldom exhibits the freedom and boldness of the preceding styles; the numerous mouldings, like-



wise, are more angular, and the hollows being rather wide and shallow, they are consequently less effective.

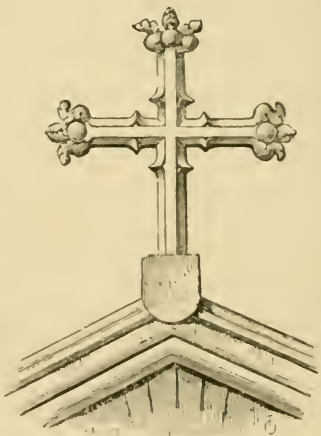
Perpendicular fonts are almost invariably of an octagonal form, and are generally of excellent workmanship, highly enriched with panels and other decorations; there is a most magnificent specimen in Walsingham Church, Norfolk; the oaken covers are often lofty compositions of tabernacle-work, and are occasionally painted and gilt, as in St. Gregory's Church, at Sudbury, in Suffolk. The reredos is sometimes very elaborately ornamented, and usually con-

sists of a succession of small niches, surmounted with canopies, as at Enstone, Oxfordshire. It should be observed that the Altar is a most essential feature in the design for the east end of a Chancel, and should never be placed against an arcade that is complete without it. There are many splendid examples of Perpendicular reredoses remaining, as at Christ Church, Hants: Winchester Cathedral; St. Alban's Abbey, &c. &c.; in all of which the Altar itself will be found a necessary part of the composition. In modern attempts at restoring reredoses this important point has frequently been neglected. An elegant stone credence-table of the fifteenth century, occurs in the chancel of St. Cross, near Winchester. There are many beautiful sedilia and piscinæ of this period, and the numerous chancel-screens, pulpits, open seats, and other articles of Ecclesiastical furniture, are generally in good pre-

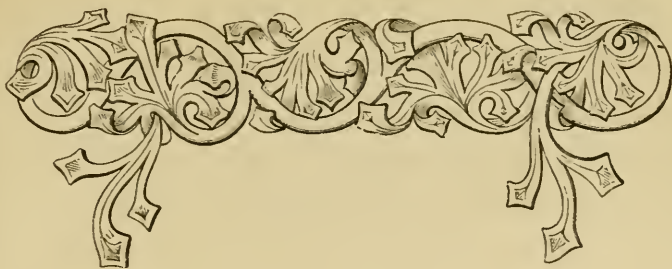


Bench End. Nettlecombe.

servation, and afford excellent models for imitation : the lettern, or reading-desk, is usually made of brass, in the form of an eagle or pelican, with the wings extended to support the sacred volume. In Cathedrals and other large Churches, the sepulchral monuments are often placed between the pillars of the edifice, within small Chapels of the most costly and gorgeous description ; these are frequently covered with such a profusion of minute enrichments, that the skill and perseverance of the sculptor scarcely excite our admiration, and we perceive the truth of Forsyth's remark, that "mere difficulty surmounted never gives pleasure but to the artist himself, for in the fine arts we do not consider the labour bestowed, we consider only the excellence produced." There are good specimens of Perpendicular crosses on the gables of King's College Chapel, Cambridge, Merton College Chapel, Oxford, and Rotherham, Yorkshire.

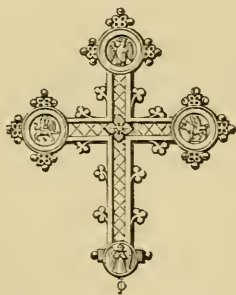


Rotherham, Yorkshire.



APPENDIX.

1. EXTRACTS FROM VARIOUS AUTHORS.
2. CANONS OF THE ANGLICAN CHURCH.
3. SYMBOLS USED BY THE EARLY CHRISTIANS.
4. EMBLEMS OF THE SAINTS IN THE CALENDAR
OF THE ANGLICAN CHURCH.





APPENDIX.

Ancient Architects and modern Builders.

“IT has been observed as a circumstance full of meaning, that no man knows the names of the Architects of our Cathedrals. They left no record of their names upon the fabrics, as if they would have nothing there that could suggest any other idea than the glory of that God to whom the edifices were devoted for perpetual and solemn worship; nothing to mingle a meaner association with the profound sense of His presence: or as if, in the joy of having built Him a house, there was no want left unfulfilled, no room for the question whether it is good for a man to live in posthumous renown. But come to the mean and petty reconstructions of the interior of our Parochial Churches, which have been effected within the last hundred years, and we

find that they are bedaubed, even if the achievement be no more than the building a gallery, with the names at length, and often in a position of the most indecent prominence, of those, not whose imaginations devised the work, not whose hands fashioned it, not whose offerings bore the cost, but such as have held some temporary parochial office, as have been, for the year of the unsightly work, some *Fidenarum Gabiorumque potestas*, and thus have been enabled to gratify their vanity in the temple of God.”—Gladstone’s Church Principles.

Classical and Gothic Architecture.

“The contemplation of the works of antique art excites a feeling of elevated beauty, and exalted notions of the human self; but the Gothic Architecture impresses the beholder with a sense of self-annihilation, he becomes, as it were, a part of the work contemplated. An endless complexity and variety are united into one whole, the plan of which is not distinct from the execution. A Gothic Cathedral is the petrification of our religion.”—Coleridge.

“If the science of our ancestors had not been directed and animated by pure taste, high feeling,

and strong religious enthusiasm, they would not have handed down to us a series of monuments, extending nearly over the whole of Europe, which will be viewed with admiration for ages. It was a noble idea to dedicate to the service of the infinite Creator a temple, apparently indefinite in its extent, through which the eye might range without discerning the limit or measure; and the skill with which this idea was worked out meets with no parallel in the best days of classical art.”—Petit’s Remarks on Church Architecture, vol. ii.

Position of Churches.

“Our Churches, invariably perhaps, stand east and west, but *why* is by few persons *exactly* known; nor that the degree of deviation from *due* east often noticeable in the ancient ones was determined, in each particular case, by the point in the horizon at which the sun rose upon the day of the Saint to whom the Church was dedicated. These observances of our ancestors, and the causes of them, are the subject of the following stanzas.”

When in the antique age of bow and spear
And feudal rapine clothed with iron mail,
Came Ministers of peace, intent to rear
The mother Church in yon sequester’d vale;

Then, to her Patron Saint a previous rite
Resounded with deep swell and solemn close
Through unremitting vigils of the night,
Till from his couch the wished-for sun uprose.

He rose, and straight—as by Divine command,
They who had waited for that sign to trace
Their work's foundation, gave with careful hand
To the high Altar its determined place ;

Mindful of Him who in the Orient born
There liv'd, and on the Cross His life resign'd,
And who, from out the regions of the morn,
Issuing in pomp, shall come to judge mankind.

So taught *their* creed :—nor failed the eastern sky
'Mid these more awful feelings, to infuse
The sweet and natural hopes that shall not die,
Long as the sun his gladsome course renews.

For us hath such prelusive vigil ceased ;
Yet still we plant, like men of elder days,
Our Christian Altar faithful to the east,
Whence the tall window drinks the morning rays.

That obvious emblem giving to the eye
Of meek devotion, which erewhile it gave,
That symbol of the Day-spring from on high,
Triumphant o'er the darkness of the grave.

WORDSWORTH.

The Font.

“What the font is every body knows, but not why it is so called. The rites of Baptism in the first times were performed in fountains and rivers, both because their converts were many, and because those ages were unprovided of other baptisteries : we have no other remainder of this rite but the name. For hence it is that we call our baptisteries fonts ; which, when religion found peace, were built and consecrated for the more reverence and respect of the Sacrament. These were set at first some distance from the Church, after in the Church porch, and that significantly, because Baptism is the entrance into the Church mystical, as the porch to the temple. At the last, they got into the Church, but not into every, but the city Church, where the Bishop resided, hence called THE MOTHER CHURCH, because it gave spiritual birth by Baptism ; afterward they were brought into rural Churches. Wheresoever they stood, they were held in high veneration.”—Bishop Sparrow on the Book of Common Prayer.

The Seats or Pews.

“By the general law, and of common right, all the pews in the Parish Church are the common property

of the parish ; they are for the use *in common* of the parishioners, who are all entitled to be seated orderly and conveniently so as best to provide for the accommodation of all.”—Sir John Nicholl.

The Reading-Pew.

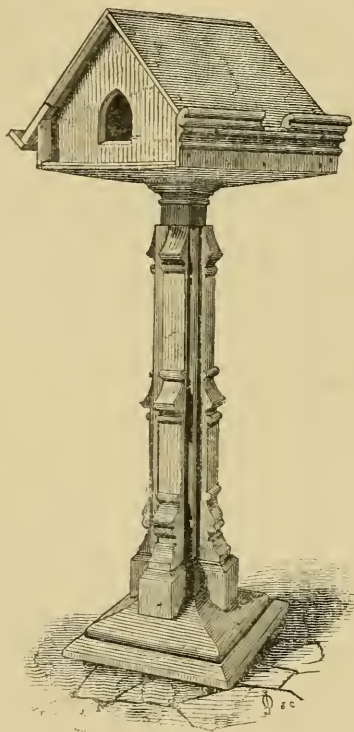
It appears from Bishop Sparrow’s Rationale on the Book of Common Prayer, that previously to the time of Cromwell, “ the reading-pew had one desk for the Bible, looking towards the people to the body of the Church, another for the Prayer-book, looking towards the east, or upper end of the chancel. And very reasonable was this usage ; for when the people were spoken to, it was fit to look towards them ; but when God was spoken to, it was fit to turn from the people.”

“ In the Church of Drayton Beauchamp, near Aylesbury, Bucks, there are still two desks in the reading-pew, as described by Bishop Sparrow.”—Glossary of Architecture.



The Lettern.

“The eagle-desk is delineated in the Louterell Psalter, a beautiful illuminated manuscript, written in the early part of the fourteenth century, the eagle being there represented as supported on a slender and cylindrical shaft, banded round half way down by an annulated moulding.”—British Critic, No. 50.



Kingfield, Surrey.

Sepulchral Monuments.

“ If there is one kind of sepulchral monument beautiful in its form, comparatively correct in idea, and interesting both to the sculptor and antiquary, it is the old Altar-tomb, covered with its recumbent figure of knight, or king, or bishop, of which so many exquisite remains are still found in our Churches. And yet against the general idea of thus commemorating the dead may be urged—the tendency to individualize sepulchral memorials,—the heavy expense attending it—its being obviously restricted to the rich—its necessarily implying burial within the Church—and an appearance of ostentation not compatible with the perfect humility and unobtrusiveness of a pure Christian character.”—Quarterly Review, No. 140.

Monumental Inscriptions.

“ There is a simple and striking proof of the extent to which a general secularity had encroached upon the Church, in the ordinary tone of those monumental inscriptions which deface the walls of many of our sacred edifices. It is extremely painful to

see on every hand, in almost every Church, records of social respectability, of domestic affection, of professional talent, of scientific acquirement, of martial valour, in one instance which has met my eye, even of distinction in freemasonry, without any accompanying notice of the Christian hopes of the deceased, and of that character by virtue of which alone their human qualities can justly claim either permanence or praise. What respect has the stern sceptre of death for these earthly shows? What title have they to be commemorated amidst the solemnities of the Christian temple, unless they be under the seal of Christ? Gladdening it is in the long galleries of the Vatican, walled with the sepulchral inscriptions of antiquity, to pass from these cheerless memorials of the dead, which alone paganism could supply, to the emphatic phrases, and the not less eloquent symbols, which marked the tombstones of the early Christians, and told of their present peace and joyful anticipations of the future; but how sad that we should now recoil from the use of our free privileges, and speak, as is so often the case, of the dead in Christ, as though immortality was not yet brought to light!"—Gladstone's Church Principles.

The different styles of Architecture.

“Contrary to the practice of our own age, which is to imitate every style of Architecture that can be found in all the countries of the earth, it appears that in any given period and place our forefathers admitted but of one style, which was used to the complete exclusion of every other during its prevalence. After enduring for about a century, this style gradually gives way and another makes its appearance, which in turn assumes the exclusive privilege, and is in turn superseded, so that the buildings of every country may be distributed under two general heads : those that exhibit the distinct features of an established style, and those that contain a mixture of the features of two consecutive styles, which are commonly called Transition Specimens. The nature of the last will of course depend on the manner in which the new style has arisen.”—Willis’ Remarks on the Architecture of the Middle Ages.



Romanesque and Gothic Architecture.

“The ancient Churches of Europe offer to us two styles of Architecture, between which, when we consider them in their complete development, the difference is very strongly marked.

“During the first thousand years of the Christian period, religious edifices were built in the *former* of these two styles. Its characters are a more or less close imitation of the features of Roman Architecture. The arches are round ; are supported on pillars retaining traces of the classical proportions ; the pilasters, cornices, and entablature have a correspondence and similarity with those of classical Architecture ; there is a prevalence of rectangular faces and square-edged projections ; the openings in walls are small, and subordinate to the surfaces in which they occur ; the members of the Architecture are massive and heavy : very limited in kind and repetition ; the enrichments being introduced rather by sculpturing surfaces, than by multiplying and extending the component parts. There is in this style a predominance of *horizontal* lines, or at least no predominance and prolongation of vertical ones. For instance, the pillars are not prolonged in correspond-

ing mouldings along the arches ; the walls have no prominent buttresses, and are generally terminated by a strong horizontal tablet or cornice. This style may conveniently be designated by the term Romanesque. This same kind of Architecture, or perhaps particular modifications of it, have been by various persons termed Saxon, Norman, Lombard, Byzantine, &c.

“The *second* style of which we have spoken made its appearance in the early centuries of the second thousand years of the Christian world. It is characterized by the pointed arch ; by pillars which are extended so as to lose all trace of classical proportions ; by shafts which are placed side by side, often with different thicknesses, and are variously clustered and combined. Its mouldings, cornices, and capitals, have no longer the classical shapes and members ; square edges, rectangular surfaces, pilasters and entablatures disappear ; the elements of building become slender, detached, repeated and multiplied ; they assume forms implying flexure and ramification. The openings become the principal part of the wall, and the other portions are subordinate to these. The universal tendency is to the predominance and prolongation of *vertical* lines ; for instance, in the

interior, by continuing the shafts in the arch-mouldings; on the exterior, by employing buttresses of strong projection, which shoot upwards through the line of parapet, and terminate in pinnacles.

“All over Europe this style is commonly termed Gothic; and though the name has often been objected to, it seems to be not only convenient from being so well understood, but also by no means inappropriate with regard to the associations which it implies.”—Whewell’s Notes on German Churches.

“The Romanesque of Normandy, and still more of England, is essentially Gothic; not indeed fully developed, but quite sufficiently so to mark its direct and inevitable tendency: hence the transition to the complete styles in these countries is easy and natural.”—Petit’s Remarks on Church Architecture, vol. i.

Lancet Windows.

“The large plain lancet windows of Salisbury, of the transepts of York, &c., are only members in systems of ornament, and are each small compared with their aggregate number, and with the vastness of the building. But such windows, though the exactest copies of the originals, appear at once over-

grown and rude where they are the chief features of a low and unadorned elevation, of which they occupy perhaps two thirds of the height, with the merest shadows of buttresses, if any at all, between them, and perhaps with nothing but some meagre thread of a moulding, or some very bare parapet above them. This only helps to shew how difficult it is to copy well. The successful application of an existing style is almost as great a reach of genius as the original conception of it."—British Critic, No. 56.

Early Decorated Stained Glass.

"The side windows of the choir of Merton College Chapel, Oxford, retain much of their original glazing, which is particularly valuable, as affording specimens of a very early style of stained glass, as well as for its elegance of design. The principal lights contain figures of saints, of small proportion, depicted in colours, and standing in stalls or tabernacles. Above and below these, the glass is disposed in various geometrical lines, diapered over with slender branches and foliage. A border of rich colours, composed of leaves and heraldic figures, surrounds each light; and various roundels and

small pieces of colour are intermingled with the white glass.”—Pugin’s Examples, vol. i.

The Perpendicular Towers.

“ In the Perpendicular English style, the tower was boldly finished with the horizontal line ; broken, it is true, with the embattled parapet, and varied with pinnacles, but still without disguise or concealment ; for it was felt to form an excellent contrast with the vertical lines of the edifice. The square tower with its capping of battlements and pinnacles, is one of the noblest features of Gothic Architecture, and is peculiarly our own : nor is it confined to one class of buildings ; the town, the village, the episcopal city, alike boast it as their chief ornament. It admits of every degree of plainness or richness, and appears to have been in general use from the late Decorated to the very extinction of Gothic.”—Petit’s Remarks on Church Architecture, vol. i.



THE CONSTITUTIONS AND CANONS ECCLESIASTICAL OF THE CHURCH OF ENGLAND.

Things appertaining to Churches.

81. *A Font of Stone for Baptism in every Church.*

“According to a former Constitution, too much neglected in many places, we appoint that there shall be a Font of Stone in every Church and Chapel where baptism is to be ministered; the same to be set in the ancient usual places; in which only Font the Minister shall baptize publicly.”

82. *A decent Communion-table in every Church.*

“Whereas we have no doubt, but that in all Churches within the realm of England, convenient and decent Tables are provided and placed for the celebration of the holy Communion, we appoint that the same tables shall from time to time be kept in sufficient and seemly manner, and covered in time of Divine Service, with a carpet of silk or other decent stuff, thought meet by the Ordinary of the

place, if any question be made of it, and with a fair linen cloth at the time of the Ministration, as becometh that Table, and so stand, saving when the said holy Communion is to be administered: at which time the same shall be placed in so good sort within the Church or Chancel, as thereby the Minister may be more conveniently heard of the Communicants in his Prayer, and Ministration, and the Communicants also more conveniently, and in more numbers, may communicate with the said Minister: and that the Ten Commandments be set up on the East end of every Church and Chapel, where the people may best see and read the same, and other chosen sentences written upon the walls of the said Churches and Chapels, in places convenient: and likewise that a convenient seat be made for the Minister to read service in. All these to be done at the charge of the parish."

83. *A Pulpit to be provided in every Church.*

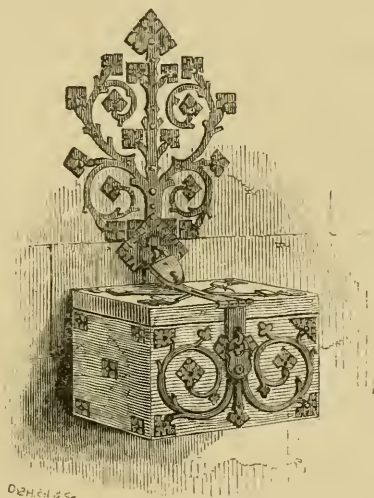
"The Churchwardens or Questmen, at the common charge of the Parishioners in every Church, shall provide a comely and decent Pulpit, to be set in a convenient place within the same, by the dis-

cretion of the ordinary of the place, if any question do arise, and to be there seemly kept for the preaching of God's Word."

84. *A Chest for Alms in every Church.*

"The Churchwardens shall provide and have within three months after the publishing of these Constitutions, a strong Chest with a hole in the upper part thereof, to be provided at the charge of the parish (if there be none such already provided) having three keys; of which one shall remain in the custody of the Parson, Vicar, or Curate, and the other two in the Custody of the Churchwardens for the time being: which Chest they shall set and fasten in the most convenient place, to the intent the Parishioners may put into it their alms for their poor neighbours. And the Parson, Vicar, or Curate shall diligently from time to time, and especially when men make their testaments, call upon, exhort and move their neighbours to confer and give, as they may well spare, to the said Chest; declaring unto them, that whereas heretofore they have been diligent to bestow much substance otherwise than God commanded, upon superstitious uses, now they ought at this time to be much more ready to help

the poor and needy, knowing that to relieve the poor is a sacrifice which pleaseth God: and that also whatsoever is given for their comfort is given to Christ Himself, and is so accepted of Him that He will mercifully reward the same. The which alms and devotion of the people, the keepers of the keys shall yearly, quarterly, or oftener, (as need requireth,) take out of the Chest, and distribute the same in the presence of most of the parish, or six of the chief of them, to be truly and faithfully delivered to their most poor and needy neighbours."

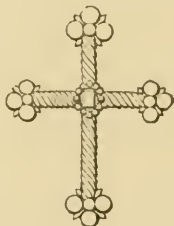


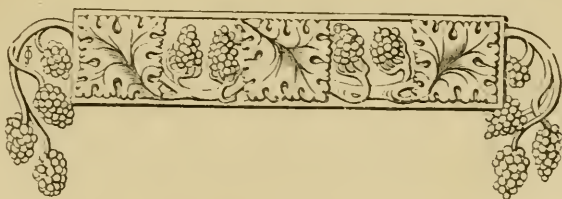
D.H. ed. 1556

St Peter's, Oxford.

85. *Churches to be kept in sufficient Reparations.*

“The Churchwardens or Questmen, shall take care and provide that the Churches be well and sufficiently repaired, and so from time to time kept and maintained, that the windows be well glazed, and that the floors be kept paved, plain and even, and all things there in such an orderly and decent sort, without dust, or any thing that may be noisome or unseemly, as best becometh the House of God, and is prescribed in an Homily to that effect. The like care they shall take, that the Church-yards be well and sufficiently repaired, fenced, and maintained with walls, rails, or pales, as have been in each place accustomed, at their charges unto whom by law the same appertaineth : but especially they shall see that in every meeting of the congregation peace be well kept : and that all persons excommunicated and so denounced, be kept out of the Church.”





Early Christian Symbols.

THE representations found on the tombs of the early Christians in the catacombs at Rome, may perhaps be considered as authority for the subjects that may with propriety be used, in decorating the walls or the windows of fabrics belonging to the Anglican Church ; which is professedly re-formed on the model of the Christian Church in the three first centuries. It may therefore be useful here to enumerate those most commonly met with.

“ Among the first Christians, the instrument of God’s suffering and man’s redemption, the cross, was made the chief emblem of their faith, the chief mark of their community, their standard and their watchword. It was carefully imprinted alike on the habitations of the living and the receptacles of the dead. It was frequently composed of foliage or ornamented with gems.”—Hope’s History of Architecture.

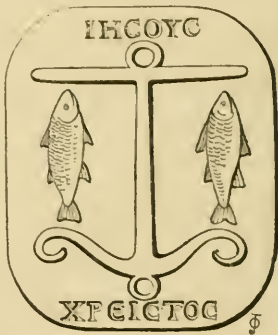


Christ, the good Shepherd, carrying a lamb on His shoulders, is of very frequent occurrence on the lamps, the glass vases, and the fresco paintings : sometimes, as in the instance here selected, He is surrounded by bunches of grapes.



“The lamb was used to designate the meek and faithful Christian; twelve such, in regular procession, represented the Apostles; and a thirteenth, more exalted than the rest, adorned with a nimbus, was our Saviour;” this generally carried a cross, or banner, and was called the *Agnus Dei*.

As the Greek word for a fish, *ΙΧΘΥΣ*, contained the initials of the name and titles of Christ, *Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς, Σωτὴρ*, *Jesus Christ the Son of God, the Saviour*, the figure of a fish was one of the earliest Christian symbols;



and the rough outline of the fish, formed of two curves meeting in a point at their extremities, was also used as bearing the same signification, under the name of *vesica piscis*. This was subsequently used to enclose the figure of our Saviour in His glorified



state, the Father, the Holy Trinity, the blessed Virgin, or the patron saint; and displayed in the pediments, or over the porches of Churches, as objects destined to call forth the recollection of these holy personages.

The Holy Ghost was represented in the likeness of a dove descending from heaven; it was often introduced over an image of the Father seated in His glory, embracing the crucifix, the whole forming an emblem of the Blessed Trinity.

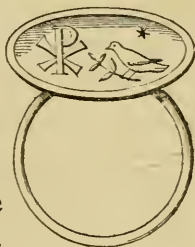


The monogram of the name of Christ, formed of the two first letters of the word in Greek, X and P, is the celebrated sign which appeared in the sky at noonday to the Em-

peror Constantine and his troops, and was afterwards adopted by him on his standard and his coins.



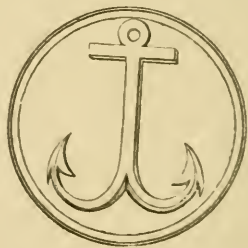
It is also continually found on rings, lamps, &c., in the tombs of the early Christians, with another symbol of somewhat similar form.



“Ears of corn and bunches of grapes were frequently used as typical of the bread and wine of the Holy Eucharist: the processes of the vintage were also exhibited to denote the holy works of Christians in the vineyard of the faith. The vine, and a vine-leaf, with a bunch of grapes, were another emblem of Christ the true Vine; the crown of thorns and

the instruments of the crucifixion were likewise common decorations; and a palm-branch was often placed in the hands of a saint, or martyr, to mark the triumphs of the cross. Stags approaching a vessel of water, stand for the souls of the faithful thirsting after the living waters, in allusion to Ps. xlii."—Hope's Architecture.

We also meet with figures of Adam and Eve; the murder of Abel; Noah and the ark, with the dove bringing him the olive-branch; Abraham preparing to offer up Isaac; Moses touching the rock Horeb with his rod; or receiving the tables of the law; or standing with seven vessels full of manna at his feet; or taking off his shoes to approach the burning bush: Jonas and the whale; Daniel in the den of lions; Tobias with the fish; Job; Elias carried up into heaven. The ship, emblematical of the Church, frequently represented with St. Peter sitting at the helm, and St. Paul standing at the prow, as if preaching and exhorting the people to come into the ship, or sometimes drawing in a net. The anchor, emblematical of a Christian's hope, constancy and fortitude, or, as others think, of salvation, which was also recommended by St. Clement, of Alexandria, to be worn on their rings by the faithful. The cock, emblematical of Christian vigilance. Two cocks fighting; striving for Christ, and the palm of glory.



The peacock, supposed to symbolize the resurrection. The



phoenix, rising from its ashes, emblematical of the immortality of the soul, and the resurrection.



The lion, fortitude and vigilance, in allusion to Christ, called in Scripture, the lion of the tribe of Judah.

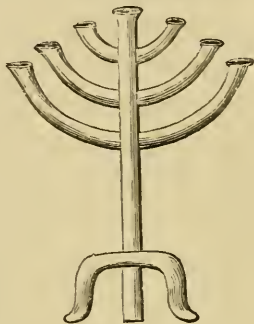
The hare, innocence and timidity.

The candelabra, Christ and His Church, the light of true doctrine,

with seven branches, with reference to the seven Churches,

Rev. i. 20. The figures of Saints most commonly met with, are

St. Peter and St. Paul, the blessed Virgin, and her mother, St. Anne.



Engravings of all these subjects will be found in the *Roma Subterranea* of Aringhi, from which the specimens here given are chiefly taken ; and in *Mammachii Origines et Antiquitates Christianæ*, tom. iii., and *F. Buonarrotti Vasi Antichi di Vetro trovati ne' Cimiteri di Roma*.





Calendar of the Anglican Church.

“It is a matter of considerable interest at the present era, when the principles of the Church are so anxiously scrutinised by friends and foes, to recollect how and in what manner our present kalendar of Festivals and Saints’ days was formed. Our Reformers truly and reverently proceeded upon the principle of honouring antiquity. They found ‘a number of dead men’s names, not over-eminent in their lives either for sense or morals, crowding the kalendar, and jostling out the festivals of the saints and martyrs.’ The mediæval Church, as the Romanists still do, distinguished between the days of Obligation and days of Devotion. Now, under the Reformation only some of the former class, the Feasts of Obligation, were and are retained, being such as were dedicated to the memory of our Lord, or to those whose names are pre-eminent in the Gospels;—the Blessed Virgin, the Apostles, the Baptist as the Precursor, and St. Stephen as the Proto-martyr: St. Mark and St. Luke as Evangelists; the Holy Innocents, as the earliest who suffered on Christ’s account; the Feast of St. Michael and all Angels, to

remind us of the benefits received by the ministry of angels; and All Saints, as the memorial of all those who have died in the faith. Surely no method could have been better devised than such a course for making time, as it passes, a perpetual memorial of the Head of the Church.

“The principle upon which certain festivals of Devotion still retained in the kalendar prefixed to the Common Prayer, and usually printed in italics, were selected from among the rest, is more obscure. Many of them evidently indicate names which had been peculiarly honoured of old in the Church of England: St. Alban, the proto-martyr of Britain; Augustine, the apostle of the English race; Venerable Bede, and King Edward the Confessor, the real patron of England, supplanted in the age of pseudo-chivalry by the legendary St. George. Others must have been chosen for their high station in the earlier ages of the Church—St. Ambrose, St. Augustine, St. Martin, and St. Cyprian; others from their local celebrity.

“A third class are, Saints who are simply commemorated; and it is a very curious fact, and, as we believe, hitherto quite unnoticed, that these Saints’-days, now considered as the distinctive badges of Romanism, continued to retain their stations in our popular Protestant English almanacks until the alteration of the style in 1752, when they were discontinued. By what authority this change took place

we know not, but perhaps the books of the Stationers' Company might solve this mystery.

“Poor Robin's Almanack affords much matter for consideration. He shews that the tradition respecting the appropriation of the days to particular Saints was considered by the common people as eminently *Protestant*, that is to say, as a part and parcel of the Church of England; and that an almanack without Saints for every day was nought. We have neither space nor leisure to pursue this inquiry; but we do earnestly wish that some one well versed in ecclesiastical history, for instance Mr. Palmer, would investigate the ‘Kalendar;’ not with the view of ministering to antiquarian curiosity or idle amusement, but as involving principles of the highest importance. The secular power came to the aid of the Church by the statute 5 and 6 Edw. VI., c. 3. This Act commands all our present liturgical festivals to be observed; and their non-observation is by no means an act of discretion, but a breach of the law of the land. Of the peculiar sports and observances which had been attached by ancient usage and custom to peculiar days—the dancing round the maypole on the festival of St. Philip and St. James—the bonfires on the feast of the Baptist—and the like—it is unnecessary to speak: but the main feature, anterior to the Reformation, was the cessation from work and labour upon such festivals. The people had a time provided to rejoice before the Lord; and the

exceptions in the Act shew that such was still the spirit of the age ; those who chose to work are merely *permitted* to labour.”—Quarterly Review, cxlii.

The symbols used in the following calendar, are taken from the ancient Clogg Almanacks, of which Dr. Plot gives the following account.

“Canutus raigned sole king of England for 20 years : during which time and the reigns of his two successors, also Danish kings of England, many of their customs and utensils, no doubt on’t, obtained here, amongst which I guess I may reckon an ancient sort of Almanacks they call Cloggs, made upon square sticks, *still* (A.D. 1686.) *in use here* among the meaner sort of people, which I cannot but think must be some remains of the Danish government, finding the same with little difference to have been used also formerly both in Sweden and Denmark, as plainly appears from Olaus Magnus^a, and Olaus Wormius^b: which being a sort of antiquity so little known, that it hath scarce been yet heard of in the southern parts of England, and understood now but by few of the gentry in the northern, I shall be the more particular in my account of them.

“They are here called cloggs, for what reason I could not learn, nor indeed imagine, unless from the English log, a term we usually give to any pieces of wood, or from the likeness of some of the greater sorts of them to the cloggs, wherewith we usually

^a Historia Gentium Septentrionalium, lib. i.

^b Fasti Danici, lib. ii.

restrain the wild, extravagant, mischievous motions of some of our doggs.

“There are some few of brass, but the most of them are of wood, and these chiefly of box ; others there are of fir and some of oak, but these not so frequent. Wormius tells us that there were some of them made of bone, and some ancient ones of horn ; but I met with none of these in this country, though all people no question made them of such materials as they thought fittest for their purposes.

“Some are perfect, containing the Dominical letters, as well as the Prime and marks for the feasts, engraven upon them, and such are our primestaves in the Museum, at Oxford. Others imperfect, having only the prime and the immoveable feasts on them, and such are all those I met with in Staffordshire ; which yet are of two kinds also, some publick, of a larger size, which hang commonly here at one end of the mantletree of their chimneys, for the use of the whole family : and others private, of a smaller size, which they carry in their pockets.

“This almanack is usually a square piece of wood, containing three months on each of the four edges. The number of days in them are expressed by notches ; the first day by a notch with a patulous stroke turned up from it, and every seventh by a large-sized notch. Over against many of the notches are placed on the left hand several marks or symbols, denoting the golden number or cycle of the moon.

The festivals are marked by symbols of the several saints issuing from the notches. The instrument engraved by Olaus Wormius, in his *Fasti Danici*, ii. c. 2. p. 87. is hexagonal, and has an intermixture of Runic letters. He gives another, c. 3. p. 90, flat but divided into six columns, besides other varieties. A similar one, but ruder, was found in a castle in Bretagne, with two sides in six divisions."—Plot's *Natural History of Staffordshire*, folio, Oxford, 1686, p. 418—420.

Dr. Plot has published an engraving of one of these Clogg Almanacks, p. 420. This is republished by Fosbrooke, in his *Encyclopedia of Antiquities*, 1825, 4to., vol. i. p. 221, and again by Hone in a frontispiece to his *Every Day Book*, vol. ii. 8vo. 1827. Another is given by Gough in his edition of *Camden's Britannia*, 1789, folio, vol. ii. p. 380. There are still (1843) preserved in the Ashmolean Museum, at Oxford, one large and three small square ones of English workmanship, and ten small flat ones from Denmark. There are also two in the Cheetham library at Manchester. The symbols given in the following calendar are fac-similes from one which is preserved in the Bodleian library.



JANUARY.

1	A	<i>Circumcision.</i>
2	b	. . . . .
3	c	. . . . .
4	d	. . . . .
5	e	. . . . .
6	f	<i>Epiphany</i>
7	g	. . . . .
8	A	Lucian, P. & M.
9	b	. . . . .
10	c	. . . . .
11	d	. . . . .
12	e	. . . . .
13	f	Hilary, B. & C.
14	g	. . . . .
15	A	. . . . .
16	b	. . . . .
17	c	. . . . .
18	d	Prisca, V. & M.
19	e	. . . . .
20	f	Fabian, B. & M.
21	g	Agnes, V. & M.
22	A	Vincent, M.
23	b	. . . . .
24	c	. . . . .
25	d	<i>Conv. of St. Paul.</i>
26	e	. . . . .
27	f	. . . . .
28	g	. . . . .
29	A	. . . . .
30	b	<i>K. Charles, M.</i>
31	c	. . . . .



New-Year's Day.



Epiphany.



St. Hilary.



St. Paul

JAN. 1. *The Circumcision*, or New Year's Day.

○ The festival of the circumcision is kept as a holiday throughout Europe. The bells of most Churches are pealed at midnight, by way of ringing in the new year, and this appears to be of very ancient usage. The custom of renewing Christmas festivities, and making New Year's gifts on this day is also very ancient. The circle, or ring, which is used as the symbol for this day, seems to have been appropriated as a Christian emblem from the earliest period; it is of frequent occurrence among the ornaments on the tombs of the early Christians, in the catacombs at Rome, and is used as the crown of sanctity, either on the head of a saint, or suspended over it, and frequently the dove is represented with this symbol in his beak, standing on a branch by the side of the saint, as St. Anne, on one of the curious glass vases found in these tombs, engraved on plate xviii. of Buonarrotti.


JAN. 6. *Epiphany*. This

Greek word signifies Manifestation, and hath been of old used for this day when the star did appear to manifest Christ to the wise men. On this day the Virgin Mary is represented holding the Infant Christ,



and the three kings offering gifts. Ps. lxxii. 10; Gold. Leg. xiv. b.

JAN. 8. *St. Lucian*, Priest and Martyr, A.D. 312, surnamed of Antioch, was born at Samosata in Syria ; he is principally celebrated for having revised and corrected the text of the Holy Scriptures, and in this particular was of great use to St. Jerome. He died a martyr in prison after nine years' confinement.

 JAN. 13. *St. Hilary*, Bishop and Confessor, A.D. 368, was born at Poitiers, and brought up in idolatry ; his mind was deeply metaphysical, and he was soon found to renounce polytheism ; he afterwards step by step became convinced of the truth of Catholic doctrine, and at length was noted for controversy, and was styled by St. Jerome, The Trumpet of the Latins against the Arians. He is usually represented with three books. In Callot's Images he is treading on serpents, and accompanied by the text Numb. xxi. 7.

JAN. 18. *St. Prisca*, Virgin and Martyr, A.D. 275. There is a Church in Rome dedicated in her honour. In Callot's Images she is represented with a nimbus and a palm-branch, a lion at her feet.

JAN. 20. *St. Fabian*, Bishop and Martyr, A.D. 250, succeeded St. Anselm as Bishop of Rome in 236, to which office he was chosen, according to Eusebius, in consequence of a dove settling on him while the people and clergy were electing a successor to the pontifical chair. He died a martyr in the persecution of Decius, as witnessed by St. Jerome and St. Cyprian. He is represented kneeling at a block with a triple crown

on his head. In Callot's Images he is standing with a book and palm-branch, and the triple crown.

JAN. 21. *St. Agnes*, Virgin and Martyr, A.D. 304, suffered martyrdom so young and with such fortitude, that the tongues and pens of all nations, says St. Jerome, are employed to celebrate her praise. St. Ambrose, and also St. Augustine state that she was only thirteen when she suffered death in the cause of Christianity. There is an evident connection between the name of Agnes, and the Latin word *Agnus*, and in the legendary account of St. Agnes appearing to her parents in a vision after her death, she is represented with a lamb by her side.

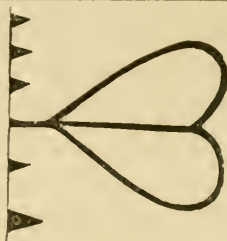
JAN. 22. *St. Vincent*, Martyr, A.D. 304, was born at Osca in Granada, and suffered martyrdom during the time Dacian was governor in Spain. He is represented on the rack on which he suffered.

JAN. 25. *Conversion of St. Paul*. He was beheaded at Rome, in the reign of Nero, and is represented with a sword, sometimes a book, or drawing a sword across the knee; sometimes he carries a book open, and in the other hand a staff.—Golden Leg. f. cvii. On the Clogg Almanacks his emblem is a hatchet. See also Gough's Sepulchral Monuments, vol. ii. p. ccxxxiii. and Blomefield's History of Norfolk, vol. i. p. 193.



FEBRUARY.

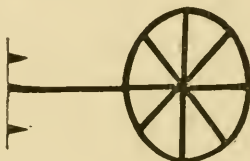
1	d	. . . . Fast.
2	e	<i>Purification V. M.</i>
3	f	Blasius, B. & M.
4	g	. . . . .
5	A	Agatha, V. & M.
6	b	. . . . .
7	c	. . . . .
8	d	. . . . .
9	e	. . . . .
10	f	. . . . .
11	g	. . . . .
12	A	. . . . .
13	b	. . . . .
14	c	Valentine, Bp.
15	d	. . . . .
16	e	. . . . .
17	f	. . . . .
18	g	. . . . .
19	A	. . . . .
20	b	. . . . .
21	c	. . . . .
22	d	. . . . .
23	e	. . . . Fast.
24	f	<i>St. Matthias, A.</i>
25	g	. . . . .
26	A	. . . . .
27	b	. . . . .
28	c	. . . . .
29	.	. . . . .
.



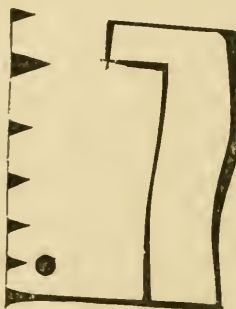
Purification.



St. Blasius.



St. Valentine.



St. Matthias.

FEB. 2. *Purification of the Virgin Mary.* The Virgin at her purification is represented with a pair of turtle-doves. Lev. xii. 8. The common name of Candlemas-day is derived from the custom of lighting up the Church or Chapel with candles and lamps, and the processions of persons holding lights in their hands on this day.



FEB. 3. *St. Blasius*, Bishop and Martyr, A.D. 316. He was Bishop of Sebaste, in Armenia, and suffered martyrdom in the persecution of Licinius, by command of Agricolaus, governor of Cappadocia. St. Blaise has been called the patron of the wool-combers, because they chose his day for their festival. His emblem is an iron comb, with which he was tortured. Over the Altar in the Chapel of St. Blaise in Westminster Abbey is a painting on the wall of a female saint holding a gridiron or carding-comb, and a monk with a label in his mouth imploring her protection. Gough, vol. ii. p. ccxxxvii. In Callot's Images he is surrounded by wild beasts, with the text Job v. 23.

FEB. 5. *St. Agatha*, Virgin and Martyr, A.D. 253. A virgin, honourably born in Sicily, suffered martyrdom at Catanea, by order of Quintianus, governor of the province under the Emperor Decius. She is represented with her breasts in a dish, because they are related to have been cut off and miraculously restored: or sometimes with pincers, as in Henry the Seventh's chapel. Gold. Leg. lxii.



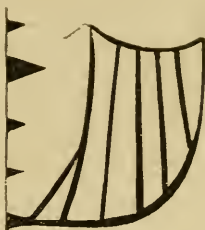
FEB. 14. *St. Valentine*, Bishop, A.D. 271. He was a Priest of Rome, who assisted the martyrs in the persecution of Claudius the Second. Being delivered into the custody of one Asterius, he wrought a miracle upon his daughter, whom he restored to sight, by which means he converted the whole family to Christianity, and all of them afterwards suffered for their religion. *St. Valentine*, after a year's imprisonment at Rome, was beheaded in the Flaminian way about the year 271, and was enrolled among the martyrs of the Church. He was a man of most admirable parts, and so famous for his love and charity, that the custom of *choosing valentines* upon his festival, which is still practised, took its rise from thence.—Wheatley. In Callot's Images he is represented as being beaten to death with stones. Emblem, a true-lover's knot.

FEB. 24. *St. Matthias*, the Apostle. The tradition of the Greeks in their menologies tells us that *St. Matthias*, after planting the faith about Cappadocia, and on the coast of the Caspian sea, received the crown of martyrdom in Colchis, which they call Ethiopia, where he was beheaded. Emblem, a leg or hatchet.



MARCH.

1	d	David, Abp.
2	e	Chad, Bishop.
3	f	.
4	g	.
5	A	.
6	b	.
7	c	Perpetua, M.
8	d	.
9	e	.
10	f	.
11	g	.
12	A	Gregory, M.B.
13	b	.
14	c	.
15	d	.
16	e	.
17	f	.
18	g	Edward, King of
19	A	[West Sax.
20	b	.
21	c	Benedict, Abbot.
22	d	.
23	e	.
24	f	Fast.
25	g	<i>Annunciation of</i>
26	A	<i>[V. Mary.</i>
27	b	.
28	c	.
29	d	.
30	e	.
31	f	.



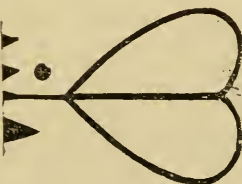
St. David.



St. Chad.



St. Gregory



Annunciation.



MARCH 1. *St. David*, Archbishop, A.D. 544. Patron of Wales. He was descended from the royal family of the Britons, and celebrated for his learning, eloquence, and austerity of life; founded many monasteries and religious houses, and formed a hermitage and chapel in the vale of Lanthony. He was made Bishop of Caerleon, which see he removed to Menevia, from him ever since called *St. David's*. Emblem, a leak.



MARCH 2. *St. Chad*, Bishop, A.D. 673. He was brought up in the monastery of Lindisfarne, under Wolfhere king of Mercia, whom he is said to have converted. In the absence of Wilfride, Archbishop of York, he was consecrated to that see, but on the return of Wilfride, resigned it to him. Emblem, a branch.

MARCH 7. *St. Perpetua*, Martyr, A.D. 203. Suffered with several others in the violent persecution of Severus at Carthage, early in the third age. Her extraordinary vision of a narrow ladder reaching to heaven, beset with spikes on each side, and having a dragon at the bottom, on whose head she trod to mount the first step, is related by herself in her own Acts, and transmitted to posterity by Tertullian and St. Augustine. This vision is represented by Callot.

MARCH 12. *St. Gregory* the Great, Pope, A.D. 604.



He was born at Rome, and descended from a noble family. He very early addicted himself to study and piety, giving all his estate

to the building and maintaining of religious houses. He was consecrated Pope about the year 590, but vigorously opposed the title of *Universal Bishop* (which the bishops of Constantinople did then, and the bishops of Rome do now assume) as blasphemous, antichristian, and diabolical. He restored the ancient missal, and what is called the Gregorian Chant is also the work of this Saint. He is the great defender of the celibacy of the clergy, to whom he enjoins humility and deep learning as necessary qualifications. St. Gregory's festival was formerly kept throughout England by order of the council of Oxford, in remembrance of his sending Austin the monk with forty other missionaries to convert the Saxons.

MARCH 18. *Edward*, King of the West Saxons, A.D. 979, was the son of King Edgar, who first reduced the heptarchy into one kingdom; after whose death in 975 Edward succeeded to the crown at twelve years of age, but two or three years afterwards was murdered by order of his mother-in-law, Elfrida; being on a visit to her at Corfe castle, in Dorsetshire, he was stabbed in the back while drinking the customary grace-cup on taking leave; her object being to make way for her son Ethelred, his half brother. His favour to the monks caused his barbarous murder to be esteemed a martyrdom. In Callot's Images he is represented on horseback, with the grace-cup in his hand, in the act of being stabbed.

MARCH 21. *St. Benedict, Abbot*, A.D. 543. Patron

of monks, the founder of the Benedictine order, was born at Norica, in Umbria. He began his studies at Rome, but being disgusted with the world, resolved to leave it, and went into solitude in the mountains of Sublacum when scarcely fourteen years old, where meeting with a monk of some neighbouring community, he received from him the religious habit, and he became a man of notorious austerity and piety. It was on mount Cassino that he founded the first monastery, and obliged the monks to those rules which have since become so popular.

In Callot's Images he is kneeling before a crucifix, his crozier and mitre beside him, and in the background the raven tempting him with food.

MARCH 25. *Annunciation of the Virgin Mary.*



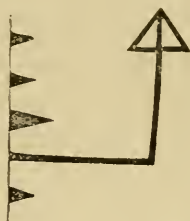
Emblem, the almond-tree flourishing in a flower-pot. The Virgin Mary has also a lily for her symbol, and is seated at a table reading; the lily is usually placed between her and the angel Gabriel, who is clothed, but winged, upon his mantle a cross, in one



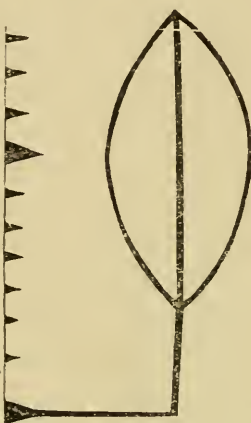
hand a sceptre, surmounted by a fleur de lis. Gold. Leg. f. 26.

APRIL.

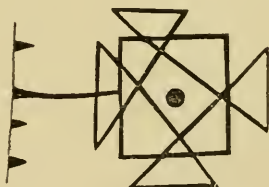
1	g	.	.	.	.	.	.
2	A	.	.	.	.	.	.
3	b	Richard, Bp. of C.					
4	c	St. Ambrose.					
5	d	.	.	.	.	.	.
6	e	.	.	.	.	.	.
7	f	.	.	.	.	.	.
8	g	.	.	.	.	.	.
9	A	.	.	.	.	.	.
10	b	.	.	.	.	.	.
11	c	.	.	.	.	.	.
12	d	.	.	.	.	.	.
13	e	.	.	.	.	.	.
14	f	.	.	.	.	.	.
15	g	.	.	.	.	.	.
16	A	.	.	.	.	.	.
17	b	.	.	.	.	.	.
18	c	.	.	.	.	.	.
19	d	Alphege, Abp.					
20	e	.	.	.	.	.	.
21	f	.	.	.	.	.	.
22	g	.	.	.	.	.	.
23	A	St. George, M.					
24	b	.	.	.	.	.	.
25	c	<i>St. Mark, Evan.</i>					
26	d	.	.	.	.	.	.
27	e	.	.	.	.	.	.
28	f	.	.	.	.	.	.
29	g	.	.	.	.	.	.
30	A	.	.	.	.	.	.




St. Richard.

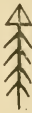


St. George.



St. Mark.


 APRIL 3. *St. Richard*, Bp. of Chichester, A.D. 1261. It is related of him that the situation of his eldest brother's affairs becoming unfortunate, Richard became his servant, undertook the management of his farms, and by his industry and generosity, effectually relieved them. Also that in his extreme old age he fell down with the chalice in his hand, but the wine was miraculously preserved from falling to the ground. He is represented with a chalice at his feet. In Callot's Images he is following the plough, a nimbus on his head.


 APRIL 4. *St. Ambrose*, B. of Milan A.D. 396. Paulinus relates that while in his cradle a swarm of bees settled on his lips, a prognostic of future eloquence, similar to that related of Plato. His works continue to be held in much respect, particularly the hymn of *Te Deum*, which he is said to have composed when he baptized *St. Augustine*, his celebrated convert. The antiphonant method of chanting is named after him, as he was the first to introduce it. In Callot's Images he is standing with his mitre on, exhorting a king who kneels to him crowned, a bee-hive in the background.

APRIL 19. *St. Alphege*, Abp. of Cant. M., A.D. 1012. He was an Englishman of noble family, who led a most holy and austere life. In the year 1012, the Danes spoiled and burned both the city and the church of Canterbury, putting the people to the sword, and after seven months' imprisonment,

stoned the good Archbishop to death at Greenwich. He is represented with his chesible full of stones.



APRIL 23. *St. George*, Martyr, A.D. 290.

St. George is honoured in the Church as one of the most illustrious martyrs of Christ, and is the patron Saint of England. Having complained to the Emperor Dioclesian himself of his severity and bloody edicts, he was immediately cast into prison and soon afterwards beheaded.

Emblems, a spear and a dragon.



APRIL 25. *St. Mark the Evangelist*. St.

Mark was of Jewish extraction, and the style of his Gospel abounds with Hebraisms. He was a disciple of St. Peter, and was sent by him from Rome to found other Churches. After employing many years in preaching the gospel, he was at last seized by the Pagans, and put to death, after innumerable sufferings. Of the origin of the symbols of the Evangelists there has been much discussion : but according to the legend, the attributes are taken from the four faces in the first chapter of Ezekiel allegorized. Ezek. i. 10. Dan. vii. 4.

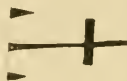


MAY.

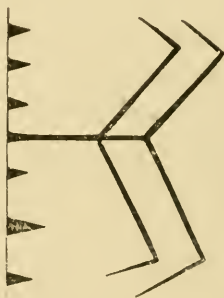
1	b	<i>St. Philip and St.</i>
2	c	<i>[James, Ap.]</i>
3	d	Invent. of Cross.
4	e	. . . . .
5	f	. . . . .
6	g	St. John E. ante
7	A	. . [Port. Lat.]
8	b	. . . . .
9	c	. . . . .
10	d	. . . . .
11	e	. . . . .
12	f	. . . . .
13	g	. . . . .
14	A	. . . . .
15	b	. . . . .
16	c	. . . . .
17	d	. . . . .
18	e	. . . . .
19	f	Dunstan, Abp.
20	g	. . . . .
21	A	. . . . .
22	b	. . . . .
23	c	. . . . .
24	d	. . . . .
25	e	. . . . .
26	f	Augustine, Abp.
27	g	Ven. Bede, Pres.
28	A	. . . . .
29	b	<i>K. Charles II.</i>
30	c	<i>[Nat. & Rest.]</i>
31	d	. . . . .



May Day



Invent. of Cross.



St. Dunstan.

MAY 1. *St. Philip* was of Bethsaida in Galilee; he preached the gospel in Phrygia, lived to a very advanced age, and was buried at Hierapolis.

St. James the Less, surnamed the Just, author of the Epistle which bears his name; was martyred in a tumult in the year 62. He is represented with a pilgrim's staff, book, scrip, and hat, with an escalop shell in it. Gold. Legend. lxxx.



MAY 3. *Invention of the Cross*, A. D. 326. *St. Helena*, mother of Constantine the Great, undertook a journey into Palestine in 326. On her arrival at Jerusalem she was inspired with a great desire of finding the identical cross on which Christ had suffered. She ordered the building on the supposed site to be pulled down, and on digging to a great depth, they discovered three crosses; not knowing which was the cross of our Saviour, the holy Bishop, Macarius, suggested to the Empress to cause the three crosses to be carried to a lady who was extremely ill: the crosses were singly applied to the patient, who perfectly recovered by the touch of one, the other two having been tried without effect. Emblem, the cross lifted out of a tomb amidst spectators. Gold. Legend. In Callot's

Images for this day there is a figure of the Empress Helena with the cross in one hand and nails in the other.

MAY 6. *St. John the Evangelist, Ante Port. Lat.*, from a legend that St. John the Evangelist, in his old age, was sent to Rome by Domitian; and there, before the gate called *Porta Latina*, was put into a cauldron of boiling oil, from which he suffered no injury.



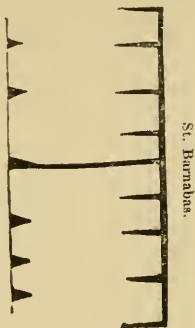
MAY 19. *St. Dunstan*, Archbishop of Canterbury, A.D. 988. St. Dunstan, the renowned Archbishop of Canterbury, was a native of Glastonbury, where it is said his bones were translated sometime after his death. His emblem is a pair of tongs, in allusion to the legend of his seizing hold of the devil with a pair of iron tongs; he is also represented with a harp.

MAY 26. *Augustine*, Abp. of Canterbury, A.D. 604. Deputed by St. Gregory the Great to preach in England, and is called the Apostle of England. He landed on the east coast of Kent, in 596, and converted Ethelbert, King of Kent, and many of his subjects.

MAY 27. *Venerable Bede*, A.D. 725. St. Bede is said to have been a prodigy of learning and piety, to have surpassed St. Gregory in eloquence, and to have expired dictating the last words of a translation of St. John's Gospel.—See Wordsworth's Ecclesiastical Sketches.

JUNE

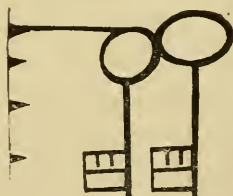
1	e	Nicomedes, M.
2	f	.
3	g	.
4	A	.
5	b	Boniface, Bp.
6	c	.
7	d	.
8	e	.
9	f	.
10	g	.
11	A	<i>St. Barnabas, A.</i>
12	b	.
13	c	.
14	d	.
15	e	.
16	f	.
17	g	S. Alban, Mart.
18	A	.
19	b	.
20	c	Tr. of K. Edw.
21	d	.
22	e	.
23	f	Fast.
24	g	<i>St. John Baptist.</i>
25	A	.
26	b	.
27	c	.
28	d	Fast.
29	e	<i>St. Peter, Apos.</i>
30	f	.



St. Barnabas.



St. John Baptist.



St. Peter.

JUNE 1. *St. Nicomede* was scholar to St. Peter, and was discovered to be a Christian by his honourably burying one Felicula, a martyr. He was beaten to death with leaden plummets for the sake of his religion, in the reign of Domitian.

JUNE 5. *St. Boniface*, Bishop and Martyr, A.D. 755. St. Winfred, afterwards called Boniface, was born at Crediton, or Kirton, in Devonshire, about 680 : from his infancy he evinced great sentiments of piety, and a strong desire of preaching the gospel to the infidels and encouraging the faithful. Having thus spent his life, he suffered martyrdom in his 75th year. With him were martyred fifty-two companions. He is represented hewing down an oak.

JUNE 11. *St. Barnabas*, Apostle, though not one of the twelve chosen by Christ, is nevertheless styled an Apostle by the primitive Fathers and by St. Luke. After a life spent in preaching the gospel, St. Barnabas suffered many torments, and was stoned to death. His day was anciently a great feast among English people ; it was the longest day, according to the old style.



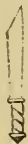
Emblem, a rake; a book open in one hand, a staff in the other.—Gold. Leg. f. lxxxix.

JUNE 17. *St. Alban*, A.D. 303, proto-martyr of England. St. Alban was the first Christian

martyr in this island, and suffered in 303. He was converted to Christianity by Amphialus, a priest of Caerleon, in Monmouthshire, who, flying from persecution, was hospitably entertained by St. Alban at Verulam, in Hertfordshire, now called from him St. Alban's. Amphialus, being closely pursued, made his escape dressed in St. Alban's clothes. This, however, being soon discovered, exposed St. Alban to the fury of the Pagans, and our Saint refusing to perform sacrifice to their gods, was first miserably tortured and then put to death.

JUNE 20. *Translation of Edward, King of the West Saxons*, A.D. 982. This King being barbarously murdered by his mother-in-law, at Corfe Castle, was first buried at Wareham, without any solemnity, but after three years his body was carried by Duke Alferus to Shaftesbury, and there interred with great pomp. According to the legend the Saint appeared to him in a dream, and ordered him to take measures for the removal of his body.—Gold. Leg. lxxii. b.

JUNE 24. *St. John the Baptist*. St. Augustine observes that the Church usually celebrates the festivals of saints on the day of their death, but that the feast of St. John the Baptist is excepted from this rule, because this Saint was sanctified in his mother's womb.



He is represented with a long mantle and long wand, surmounted by a shaft, forming a cross: and a lamb is generally at his feet, or crouching, or impressed on a book in his hand, or on his hand without a book.—Gough. On the Clogg Almanacks his emblem is a sword, in allusion to his death.

JUNE 29. *St. Peter*, Apostle. St. Peter the Apostle

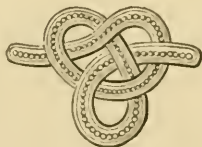


is said to have been the son of Jonas and brother of St. Andrew. It is remarkable that



the early Christians appear always to have associated St. Peter and St. Paul together in their minds. In the ancient glass vases before referred to, as engraved in Buonarotti's work, the heads of these two Apostles continually occur *together*, generally with the names over them; and these figures are the most frequent of any that we find at this early period; next to these perhaps is St. Anne, the mother of the Blessed Virgin.

Emblem, the keys, and a triple cross, sometimes a church, as on Bakewell font, engraved by Mr. Carter.—Gough. Gold. Leg. f. lxxiii.



JULY.

1	g	.	.	.	.	.	.	.	.	.	.
2	A	Visit. of V. Mary.	.	.	.	.	.	.	.	.	.
3	b	.	.	.	.	.	.	.	.	.	.
4	c	Trans. of S. Mart.	.	.	.	.	.	.	.	.	.
5	d	.	.	.	.	.	.	.	.	.	.
6	e	.	.	.	.	.	.	.	.	.	.
7	f	.	.	.	.	.	.	.	.	.	.
8	g	.	.	.	.	.	.	.	.	.	.
9	A	.	.	.	.	.	.	.	.	.	.
10	b	.	.	.	.	.	.	.	.	.	.
11	c	.	.	.	.	.	.	.	.	.	.
12	d	.	.	.	.	.	.	.	.	.	.
13	e	.	.	.	.	.	.	.	.	.	.
14	f	.	.	.	.	.	.	.	.	.	.
15	g	Swithun, Bp.	.	.	.	.	.	.	.	.	.
16	A	.	.	.	.	.	.	.	.	.	.
17	b	.	.	.	.	.	.	.	.	.	.
18	c	.	.	.	.	.	.	.	.	.	.
19	d	.	.	.	.	.	.	.	.	.	.
20	e	Margaret, V. & M.	.	.	.	.	.	.	.	.	.
21	f	.	.	.	.	.	.	.	.	.	.
22	g	St. Mary Magd.	.	.	.	.	.	.	.	.	.
23	A	.	.	.	.	.	.	.	.	.	.
24	b	.	.	.	.	.	.	.	.	.	Fast.
25	c	<i>St. James, Apos.</i>	.	.	.	.	.	.	.	.	.
26	d	St. Anne.	.	.	.	.	.	.	.	.	.
27	e	.	.	.	.	.	.	.	.	.	.
28	f	.	.	.	.	.	.	.	.	.	.
29	g	.	.	.	.	.	.	.	.	.	.
30	A	.	.	.	.	.	.	.	.	.	.
31	b	.	.	.	.	.	.	.	.	.	.



Visitation of the Virgin



St. Swithun.



St. Margaret.



St. Mary Magdalene.



St. James.

JULY 2. *Visitation of the Virgin Mary.*

This festival was instituted by Pope Urban VI., in commemoration of the journey which the Virgin Mary took into the mountains of Judea, in order to visit the mother of St. John the Baptist.

JULY 4. *Translation of the relics of St. Martin.*
Vide Nov. 11.

JULY 15. *St. Swithun*, Bp. of Winchester, A.D. 863. St. Swithun, in the Saxon Swithun, received his clerical tonsure and put on the monastic habit, in the monastery at Winchester: he was of noble parentage, and passed his youth in the study of grammar, philosophy, and the Scriptures. St. Swithun was promoted to holy orders by Helmstan, Bishop of Winchester; at whose death, in 852, King Ethelwolf granted him the see. In this he continued eleven years, and died in 863.

Emblem, in the Clogg Almanacks, a shower of rain.

JULY 20. *St. Margaret*, Virgin and Martyr, A.D. 278, born at Antioch, and was daughter of a pagan priest. She is one of the tutelar saints of Cremona, and Vida wrote two hymns to her. Olibius, president of the East, under the Romans, wished to marry her: but finding that Margaret was a Christian, he postponed his intended nuptials until he could prevail on her to renounce her religion. St. Margaret, however, was inflexible, and was first tortured and then beheaded. St. Margaret's day

used to be celebrated with much festivity and several very curious rites. She is represented trampling on a dragon: a crozier in her hand, or piercing a dragon with a cross: sometimes holds a book, sometimes wears a crown. Gough. In the cuts of the legend (cxiii.) she holds between her hands, in a praying position, a cross bottonée; below appears the head of a lion, or beast, biting her robe; but it must mean the dragon which assailed her and was expelled by the sign of the cross.

JULY 22. *St. Mary Magdalene.* This day was first dedicated to the memory of St. Mary Magdalene by King Edward VI.: and in his Common Prayer the Gospel for the day is from St. Luke vii. 36. to the end of the chapter. She is represented with dishevelled hair, carrying a box of ointment, Golden Leg. cxii. b, and Gough.

JULY 25. *St. James the Apostle, A.D. 43.*

Called the Great, either because he was much older than the other James, or because our Lord conferred upon him some peculiar honours and favours, he being one of the three disciples whom our Saviour admitted to the more intimate transactions of His life. He was the brother of St. John the Evangelist, by birth a Galilean, and by profession a fisherman. How St. James was employed in preaching and pro-



moting the Gospel after Christ's ascension, we have no account. He was apprehended and beheaded at Jerusalem, by orders of Agrippa, a little before Easter, about forty years after the death of Christ. Emblem, a club and a saw. Gough. In Callot's Images, St. Christopher is associated with St. James : he is represented with the infant Saviour on his shoulder, and a staff in his hand : this figure is of frequent occurrence in England on stained glass, and paintings on the walls.

JULY 26. *St. Anne, Mother of the Virgin Mary.*

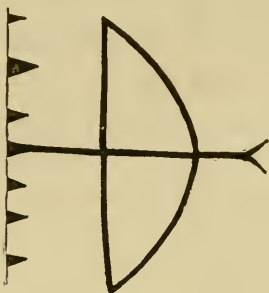


The Hebrew word, Anne, signifies gracious.

St. Joachim and St. Anne, the parents of the Blessed Virgin, are justly honoured in the Church, and their virtue is highly extolled by St. John Damascen. On the tombs of the early Christians, in the catacombs at Rome, the figure of St. Anne is of frequent occurrence, commonly accompanied by the name : she is usually represented with her arms extended in the attitude of prayer, this being the custom of the early Christians, according to Tertullian and St. Ambrose : she is also frequently accompanied by a dove, with a ring or crown in its beak. In later times she is represented with a book in her hand teaching the Blessed Virgin to read, her finger usually pointing to the words *Radix Jesse floruit* : as on the tomb of Henry VII., the east window of the chapel of Haddon Hall, the Bedford missal, &c. Gough. This is also the representation given in Le Clerc's Almanack.

AUGUST.

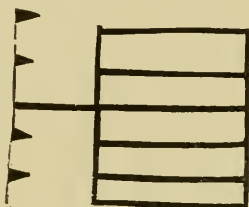
1	c	Lammas Day.
2	d	. . . . .
3	e	. . . . .
4	f	. . . . .
5	g	. . . . .
6	A	Transfigurat.
7	b	Name of Jesus.
8	c	. . . . .
9	d	. . . . .
10	e	St. Laurence, M.
11	f	. . . . .
12	g	. . . . .
13	A	. . . . .
14	b	. . . . .
15	c	. . . . .
16	d	. . . . .
17	e	. . . . .
18	f	. . . . .
19	g	. . . . .
20	A	. . . . .
21	b	. . . . .
22	c	. . . . .
23	d	. . . . . Fast.
24	e	<i>St. Bartholomew.</i>
25	f	. . . . .
26	g	. . . . .
27	A	. . . . .
28	b	St. Augustin, B.
29	c	St. John Baptist
30	d	. . [beheaded.
31	e	. . . . .



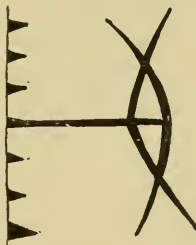
Lammas.



Transfiguration.



St. Laurence.



St. Bartholomew.

AUGUST 1. *Lammas day.* The term Lammas day is said to be a corruption of the Saxon word Hlafmæsse or Loaf-mass, and a remnant of a very ancient British custom of celebrating the gifts of Ceres, or the frumentous produce of the earth.

AUGUST 6. *Transfiguration of Christ.* The observation of this festival was introduced in the Church of Rome by Pope Calixtus in 1455, but in the Greek Church it was observed long before.

AUGUST 7. *Name of Jesus.* The early Christians made constant use of a variety of monograms of the name of Christ; it is probable that these, with other symbols, were originally used to distinguish each other in the times of persecution and concealment. From whatever cause they were first introduced their use is certain, and continued long after all such occasion for them had passed away; it may now be considered in the light merely of a very ancient and pious custom, which has never been entirely lost, though it may have fallen comparatively into neglect.

———— Many precious rites,
And customs of our rural ancestry,
Are gone or stealing from us.

WORDSWORTH, *Excursion*, l. ii.

One of these monograms was adopted by the Emperor Constantine, and displayed on his standard. They are all evidently of Greek, rather than of Latin origin, and their use continues to be more frequent in the Eastern than in the West-

ern Church. The fish is also well known as an emblem of Christianity ; and the favourite form called *Vesica Piscis*. See p. 146.



AUGUST 10. *St. Laurence*, Martyr, A.D. 258. St. Laurence was by birth a Spaniard, and treasurer of the Church of Rome : being deacon to Pope Sixtus. When that Bishop was killed by the soldiers of the Emperor Valerian, St. Laurence refusing to deliver up the Church treasure, which they imagined to be in his custody, was laid upon a gridiron and broiled over a fire. The celebrated palace of the Escorial is dedicated to this saint.

Emblems, a book and gridiron ; Gough : so in the Golden Legend cxxxiii, but the gridiron has only three bars, and those lengthways ; in the legend and in Callot, it is an iron bed.



AUGUST 24. *St. Bartholomew*, the Apostle, son of Tolmai, a family mentioned by Josephus. He preached the gospel in Armenia, converted the Lycaonians, and afterwards visited India. Some authors assert that he was crucified, like St. Peter, with his head downwards ; others, however, with more probability, say that he was flayed alive by order of Astyages, King of Armenia. Many have supposed him to be



the same as Nathaniel, since the Evangelists, who mention Bartholomew, say nothing of Nathaniel, and St. John, who mentions Nathaniel, takes no notice of Bartholomew.

Emblem, a knife; Gough. In Callot's Images he is represented as tied to a wide cross.

AUGUST 28. *St. Augustine*, A.D. 430, was born at Thagaste, a town in Numidia, in the year 354. He early applied himself to the study of polite literature, and became a professor of philosophy and rhetoric, first at Rome and afterwards at Milan. He next diligently studied theology, in which he was instructed by St. Ambrose, with whom he contracted an intimate acquaintance. In the year 388 he returned to his native country, and three years afterwards was chosen Bishop of Hippo. St. Augustine was a great and judicious divine, and one of the most voluminous writers of all the Fathers. He died in 430, at the age of 77. He is for shortness called St. Austin.

In Callot's Images he is represented with a heart in his hand, having flames issuing from it.

In Le Clerc's Almanack he is seated writing, surrounded by books, and the light of inspiration shining strongly upon him.

AUGUST 29. *St. John the Baptist*, beheaded.

See June 24.

SEPTEMBER.

1	f	Giles, Abbot.
2	g	. . . . .
3	A	. . . . .
4	b	. . . . .
5	c	. . . . .
6	d	. . . . .
7	e	Enurchus, Bp.
8	f	Nat. of V. Mary.
9	g	. . . . .
10	A	. . . . .
11	b	. . . . .
12	c	. . . . .
13	d	. . . . .
14	e	Holy Cross Day.
15	f	. . . . .
16	g	. . . . .
17	A	Lambert, Bp.
18	b	. . . . .
19	c	. . . . .
20	d	. . . . . Fast.
21	e	<i>St. Matthew, A.</i>
22	f	. . . . .
23	g	. . . . .
24	A	. . . . .
25	b	. . . . .
26	c	St. Cyprian, M.
27	d	. . . . .
28	e	. . . . .
29	f	<i>St. Michael, A.</i>
30	g	St. Jerom. . . .



St. Giles.



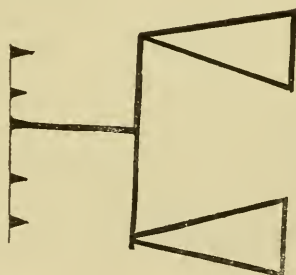
Exaltatio Crucis.



St. Matthew.



St. Michael.



SEPTEMBER 1. *St. Giles Abbot*, called in Latin *Ægidius*, was by birth an Athenian, of noble extraction, and visited France in 715, where he remained two years with Cæsarius, Bishop of Arles. He lived in retirement as a hermit, and is said to have been nourished with the milk of a hind in the forest, and that the King of France discovered him in hunting, by pursuing the chase of that hind to his hermitage, where it had sought for shelter at his feet. The King afterwards built a monastery on the site of his hermitage, and made him an Abbot. He died in his eightieth year, and was buried in his own Abbey. *St. Giles* is esteemed the patron of cripples, from his refusing to be cured of an accidental lameness, that he might be enabled to mortify himself more completely. *St. Giles's Cripple-gate* is dedicated to this Saint, and before the Conquest, this neighbourhood was a rendezvous for cripples and beggars, who were accustomed to solicit charity at this entrance of the city. In Oxford and many other places a Church at the entrance of the town is also dedicated to this Saint.

Emblems, a hind with its head or its fore-feet in his lap, from the one that took refuge with him : and a branch of a tree sprouting before him, the thorny bush not to be penetrated.—*Golden Legend*, clvii. In *Callot's Images*, the hind is by his side, and an arrow has pierced the Saint in the thigh.

SEPTEMBER 7. *St. Enurchus*, Bishop, A.D. 340,

being sent by the Church of Rome into France about redeeming some captives, at the time when the people of Orleans were electing a bishop, a dove alighted twice upon his head, which the people taking for a sign of his great sanctity, chose him bishop.

Emblem, a dove lighting on his head.

SEPTEMBER 8. *Nativity of the Virgin Mary.*



A concert of Angels is said to have been heard in the air to solemnize this day as her birthday. The festival was appointed by Pope Servius about A.D. 695.

In Le Clerc's Almanack the concert of Angels is represented as taking place at her nativity; the Angels are also strewing flowers.



SEPTEMBER 14. *Holy Cross Day.* The miraculous appearance of the cross to Constantine, the discovery of that sacred wood by St. Helena, gave the first occasion to this festival, which was celebrated under the title of the Exaltation of the Cross, on the 14th of September, both by Greeks and Latins, as early as in the fifth and sixth centuries. The recovery of this Holy Rood from the hands of the Infidels, in the reign of Heraclius, in the seventh century, was celebrated on the same day. In consequence of which the festival of the Invocation, or first discovery of it, was removed by the Roman Church to May 3rd.

In Le Clerc's Almanack on this day a procession

of priests bearing the cross, is represented coming out of the gate of a city.

SEPTEMBER 17. *St. Lambert*, Bishop of Utrecht, in the time of King Pepin I, A.D. 709 ; reproving the king's grandson for his irregularities he was barbarously murdered.

In Callot's Images his murder is represented ; two ruffians are piercing him with spears.



SEPTEMBER 21. *St. Matthew*, the Evangelist, was the son of Alpheus, a Jew, of the tribe of Issachar, and by profession a publican. He wrote his Gospel to satisfy the converts of Palestine, and went to

preach the faith to the barbarous and uncivilized nations of the East. St. Paulinus mentions that he ended his course in Parthia. Venantius Fortunatus relates that he suffered martyrdom at Nadabar, a city in those parts.



SEPTEMBER 26. *St. Cyprian*, Martyr, A.D. 258. Archbishop of his native city, Carthage. He was regarded as the greatest luminary of the third age. As a Father he is highly esteemed for the piety of his writings, and the purity of the Latin tongue wherein they are written. In Callot's Images he is

accompanied by St. Justina, who has a cross in one hand, and a lily in the other. He is burning some books, probably of magic, and devils are flying away.

SEPTEMBER 29. *St. Michael and All Angels.* This festival of the dedication of St. Michael and of the Holy Angels, has been kept with great solemnity on the 29th of September, ever since the fifth age, and was certainly celebrated in Apuleia, in 493. In many parts of the world the Churches dedicated in the name of St. Michael, are built on very lofty eminences, in allusion it is said to this Angel's having been the highest of the heavenly host. St. Michael's mount in Corn-



wall, and that in Normandy, are confirmations of this remark. The office of weighing the souls of the good and bad against each other, was assigned to the Archangel Michael, who is so represented on the tower of Glastonbury, the tomb of Henry VII., &c.

His emblem is a banner, hanging on a cross, and he is armed as representing victory, with a dart in one hand and a cross on his forehead, or with a thunder-bolt and a flaming sword to withstand the power of evil angels. (Randle Holme.) In

armour, with a cross, or scales weighing souls. Gough: see also M. Paris, p. 182. In the Legend, f. cxxi. he is in armour winged, in one hand holding a sword in the posture of going to strike, in the other a cross bottonée. In Callot's Images he is represented winged trampling on the dragon, and piercing him with the spear which he holds in his left hand; in his right he has a pair of scales.

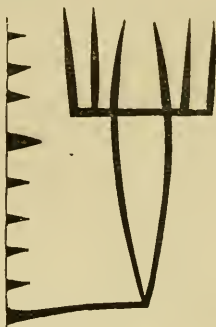
In Le Clerc's *Godturugtige Almanack* he is represented at the head of the heavenly host with his spear in his hand, expelling Satan and the fallen angels from heaven.

SEPTEMBER 30. *St. Jerome*, A.D. 420. *St. Jerome*, who is allowed to have been in many respects the most learned of all the Latin Fathers, and considered a Doctor of the Church, from his illustrations of the Scriptures, was born at Stridonum. He was sent to Rome to learn rhetoric under Donatus and Victorinus, became secretary to Damasus, and was afterwards baptized: he studied divinity with Gregory Nazianzen, Epiphanius, and Didymus, and to perfect his qualifications, he learned Hebrew from one Barraban a Jew. He spent most of his time in a monastery at Bethlehem, where he lived in great retirement and hard study, where he translated the Bible, and died at an advanced age.

In Callot's Images, and other engravings, he is represented as an old man, with a long beard, translating the Scriptures.

OCTOBER.

1	A	Remigius, Bp.
2	b	.
3	c	.
4	d	.
5	e	.
6	f	Faith, V. & M.
7	g	.
8	A	.
9	b	St. Denys, Bp.
10	c	.
11	d	.
12	e	.
13	f	Trans. K. Edw.
14	g	.
15	A	.
16	b	.
17	c	Etheldreda, V.
18	d	<i>St. Luke, Evan.</i>
19	e	.
20	f	.
21	g	.
22	A	.
23	b	.
24	c	.
25	d	Crispin, Mart.
26	e	.
27	f	. . . Fast.
28	g	<i>St. Simon and</i>
29	A	<i>[St. Jude.]</i>
30	b	.
31	c	. . . Fast.



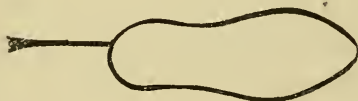
Edward the Confessor.



St. Luke.



St. Simon and
St. Jude.



St. Crispin.

OCTOBER 1. *St. Remigius*, Bishop, A.D. 535. Was born in the year 439, and was chosen Archbishop of Rheims when only 22 years of age. Clovis, the founder of the French monarchy, was converted to the Christian faith by Remigius; this Saint was remarkable for his extraordinary learning and sanctity, and died in his 96th year. The cruise which he made use of is preserved to this day, and the kings of France are anointed from it at their coronation.

He is represented as an aged Bishop with his mitre on, and with a long beard. Callot and Le Clerc.

OCTOBER 6. *St. Faith*, Virgin and Martyr, A.D. 290. *St. Faith*, or *Fides*, was born at Agen, in Aquitain, and, though of remarkable beauty, was insensible to all the allurements of the world. After undergoing the most dreadful torments for refusing to sacrifice to idols, she, with a number of other Christians, was beheaded by the orders of Dacian, prefect of the Gauls. Emblem, a bundle of rods, or a gridiron. Gough.



OCTOBER 9. *St. Denis*, or *Dionysius*, was Bishop of Paris, and died A.D. 272. He is said to have been the first who preached the gospel in France, and is considered as the tutelar saint of that country: his relics are enshrined in the beautiful church which bears his name, near Paris. The tradition says that he was beheaded on Mont Martre, and miraculously took up his head after it was severed from his body.


He is represented headless ; carrying his head in his hand. Golden Legend clxxxii. and Callot.



OCTOBER 13. *Translation of the relics of King Edward the Confessor*, A.D. 1250. He was the youngest

son of King Ethelred ; but all his elder brothers being dead he succeeded to the crown in the year 1041. His principal excellence was the collecting together a body of all the most useful laws, which had been made by the Saxon and Danish kings, and which ever afterwards went by his name. The title of Confessor was given him by the Pope, and many miracles were attributed to his relics, which were translated with great pomp into the new shrine made for them by King Henry III., a curious illumination of which ceremony is given by Shaw. His crown, chair, staff, spurs, &c. are still made use of in the coronation of our kings. He is represented crowned with a nimbus, holding a sceptre, and the ring which he gave to the poor man. Gough ; and Gold. Leg. lxxxvii.


OCTOBER 17. *St. Etheldreda*, Virgin, A.D. 679. A princess of distinguished piety, daughter of Anna-sor Anna, King of the East Angles, and Thereswyda his queen : she founded the conventual Church of Ely, with the adjoining convent : of this monastery she was constituted Abbess. She is represented sleeping with a young tree blossoming over her head.

 OCTOBER 18. *St. Luke*,
Evangelist, A.D. 63.

St. Luke was a native of Antioch in Syria. He acquired much learning in his youth, which he improved by his travels in Greece and Egypt. He is said to have professed the art of physic, to have had a taste and genius for painting, and to have left behind him pictures of our Saviour, and the Virgin Mary: he is supposed to have written his Gospel much later than St. Matthew and St. Mark wrote theirs. It does not seem to be absolutely determined whether St. Luke



died a martyr. He lived to the age of 84. In the cut of the legend, clxxxx, St. Luke is sitting before a reading-desk, beneath which appears an ox's head, "because he devised about the presthode of Jesus Christ." In Callot's Images he is represented painting the Virgin and child, who are appearing to him in the clouds: behind him is an ox.

 OCTOBER 25. *St. Crispin*, Martyr, A.D. 308.
Chrispinus and Crispianus were brothers, and were born at Rome, whence they travelled to Soissons, in France, about the year 304, to propagate the Christian religion. Being desirous of rendering

themselves independent, they gained a subsistence by shoemaking. It having been discovered that they privately embraced the Christian faith, the governor of the town ordered them to be beheaded, about the year 308. The shoemakers have chosen them for their tutelar Saints. In the Gold. Leg. clxxxiii., in Callot's Images, and in Le Clerc, they are represented as two men at work in a shoemaker's shop. In the Clogg Almanacks the emblem is a pair of shoes.

OCTOBER 28. *St. Simon and St. Jude*, Apostles: St.

Simon is called the Canaanite, from the Hebrew word *Cana*, to be zealous; hence his name of Simon Zelotes, or the Zealot. St. Simon after enduring various troubles and afflictions, with great cheerfulness suffered death on the cross. St. Jude is called both by the name of Thaddæus



and Libbæus. After great success in his apostolic ministry, he was at last put to death for a free and open reproof of the superstitious rites of the Magi. In the Runic Calendar, St. Simon and St. Jude's day was marked by a ship, on account of their having been fishermen. Wormii Fasti Danici, lib. ii. c. 9. In Callot's Images, and in Le Clerc, their supposed martyrdom is represented, one being sawn asunder, the other stabbed while kneeling in prayer.

NOVEMBER.

1	d	<i>All Saints' Day.</i>
2	e	.
3	f	.
4	g	.
5	A	<i>Papists' Consp.</i>
6	b	Leonard, Conf.
7	c	.
8	d	.
9	e	.
10	f	.
11	g	St. Martin, Bp.
12	A	.
13	b	Britius, Bp.
14	c	.
15	d	Machutus, Bp.
16	e	.
17	f	Hugh, Bishop.
18	g	.
19	A	.
20	b	Edmund, King.
21	c	.
22	d	Cecilia, V. & M.
23	e	St. Clement, B.
24	f	.
25	g	Catharine, Vir.
26	A	.
27	b	.
28	c	.
29	d	. . . . Fast.
30	e	<i>St. Andrew, Ap.</i>



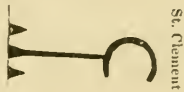
St. Leonard.



St. Martin



St. Edmund.



St. Clement.



St. Catharine.



St. Andrew.

NOVEMBER 1.



All Saints' Day.

The Church on this great festival honours all the Saints rising together in glory. The institution of this festival originated in the dedication of the Pantheon in Rome to the honour of all Mar-



tyrs, about A.D. 610, and our Reformers having laid aside the celebration of a great many Martyrs' days, which had grown too numerous and cumbersome to the Church, thought fit to retain this day, whereon the Church, by a general commemoration, returns her thanks to God for them all.

Nov. 6. *St. Leonard, Confessor, A.D. 559.*



Was a French nobleman of great reputation in the court of Clovis I. He was instructed in divinity by Remigius, Bishop of Rheims, and was afterwards made Bishop of Limosin. He died about 559, after having for some time led the life of a hermit in the forest four leagues from Limoges. In Callot's Images he is represented reading in a forest.



NOVEMBER 11. *St. Martin, Bishop, A.D. 397.*

Was born in Hungary in 316, and was remarkable from his infancy for great meekness. He was chosen Bishop of Tours about 374, in

which office he displayed the most exemplary zeal and activity. In Callot's Images he is represented giving half his cloak to a beggar.

NOVEMBER 13. *St. Britius* or *St. Brice*, Bishop, was successor to St. Martin, in the Bishopric of Tours, and died A.D. 444.

NOVEMBER 15. *St. Machutus*, Bishop, otherwise called Maclovius, was a bishop in Bretagne, of that place which is from him called St. Malo. He lived about the year 500, and was famous for many miracles.

NOVEMBER 17. *St. Hugh*, Bishop of Lincoln, and founder of that Cathedral, A.D. 1200. He was born in Burgundy, and being famous for his extraordinary abstinence and austerity of life, he was sent for by King Henry II., who afterwards made him Bishop of Lincoln. He is related to have actually carried many of the stones and mortar to his workmen while building his Cathedral, in which he was afterwards buried, his body being carried to the Cathedral by two kings, John of England and William of Scotland, assisted by some of their nobles, and buried in a silver shrine.



NOVEMBER 20. *St. Edmund, King and Martyr*, A.D. 870. St. Edmund, king of the East Angles, having been attacked by the Danes and unable to resist them, heroically offered to surrender himself a prisoner, provided they

would spare his subjects. The Danes, however, having seized him, used their utmost endeavours to induce Edmund to renounce his religion; but he refusing to comply, they first beat him with clubs, then scourged him with whips, and afterwards binding him to a stake, killed him with their arrows. His body was buried in a town where Sigebert one of his predecessors had built a Church, and where afterwards, in honour of his name, a more spacious building was erected, which together with the town was named St. Edmundsbury, but now is called Bury St. Edmund's. Emblem, an arrow; Gough. In Le Clerc's Almanack his martyrdom is represented.

NOVEMBER 22. *St. Cecilia, Martyr*, A.D. 230. A Roman lady of good family, and is regarded as the patroness of music. She is generally represented playing on the organ or harp: vide Burney's History of Music, ii. 37, 8. At Trasterrere she is represented as a recumbent statue with the face downwards, Hawkins's Music, iv. 503, evidently alluding to the legend which says that the executioner being unable to behead her, left her half dead to linger three days. Gold. Leg. ccxx.

NOVEMBER 23. *St. Clement I.*, Bishop of Rome,



A.D. 81, was the author of one certainly, and probably two, very excellent epistles, the first of which was so much esteemed by the primitive Christians, that for some time it was read in the Churches. He was condemned

for the sake of his religion to hew stones in the mines; and afterwards having an anchor tied about his neck was drowned in the sea. His martyrdom is represented in Le Clerc's Almanack.

NOVEMBER 25. *St. Catherine*, Virgin and Martyr, A.D. 305, was born, according to her legend, at Alexandria, and having offended the Emperor Maxentius by making converts to Christianity, she was tortured by four cutting wheels, in which were iron saws, sharp knives, and nails; the wheels turned one against another, and thus the saws, knives, and nails met. She was so tied to one of the wheels that the others being turned the contrary way her body might be torn with these sharp instruments.

Emblem, a wheel, or a sword pointed downwards : Gough. The same in Le Clerc.

NOVEMBER 30. *St. Andrew*, A.D. 339, was the son of James a fisherman at Bethsaida, and was a younger brother of St. Peter. He was condemned to be crucified on a cross of the form of an X, and that his death might be more lingering he was fastened with cords. He is represented with his peculiar cross beside him, Gold. Leg. fol. xxvi. b; and tied to his cross in Callot, and in Le Clerc.



DECEMBER.

1	f	.	.	.	.	.	.
2	g	.	.	.	.	.	.
3	A	.	.	.	.	.	.
4	b	.	.	.	.	.	.
5	c	.	.	.	.	.	.
6	d	Nicolas, Bp.					
7	e	.	.	.	.	.	.
8	f	Concept. of Vir.					
9	g	.	.	.	.	[Mary.	
10	A	.	.	.	.	.	.
11	b	.	.	.	.	.	.
12	c	.	.	.	.	.	.
13	d	Lucy, V. & M.					
14	e	.	.	.	.	.	.
15	f	.	.	.	.	.	.
16	g	O Sapientia.					
17	A	.	.	.	.	.	.
18	b	.	.	.	.	.	.
19	c	.	.	.	.	.	.
20	d	.	.	.	.	Fast.	
21	e	<i>St. Thomas, Ap.</i>					
22	f	.	.	.	.	.	.
23	g	.	.	.	.	.	.
24	A	.	.	.	.	Fast.	
25	b	<i>Christmas Day</i>					
26	c	<i>St. Stephen, M.</i>					
27	d	<i>St. John, Evan.</i>					
28	e	<i>Innocents' Day.</i>					
29	f	.	.	.	.	.	.
30	g	.	.	.	.	.	.
31	A	Silvester, Bp.					



St. Nicholas.



St. Lucy.



St. Thomas.



Childermas.

DECEMBER 6. *St. Nicolas*, Bp. of Myra, A.D. 342, was born at Patara in Lycia, and was inured from his infancy to the exercises of devotion, penance, and perfect obedience. He was chosen Bishop of Myra, and became famous for his zeal, piety, and miracles. St. Nicholas is invoked by sailors; and being also the patron of scholars, had at some schools, as for example Eton, a feast twice a year. Mr. Warton says that the custom of going *Ad Montem* at Eton originated in an imitation of some of the ceremonies and processions usual on this day. It is related of this Saint that he restored two boys to life who had been murdered and their bodies concealed in a tub. He is called the patron of school children, and is represented with three naked children in a tub, in the end of which rests his pastoral staff; Gough: and the same in Callot's Images. Sometimes the children are at his feet. As patron of Eccles Church, in Norfolk, he is painted on the walls. Blomefield, vol. i. p. 277.

DECEMBER 8. *Conception of the Virgin Mary*.



This feast was instituted by Anselm, Abp. of Canterbury, upon occasion of William the Conqueror's fleet being in a storm, and afterwards coming safe to shore. In Callot's Images, on this day the Virgin is represented trampling on the Dragon. In Le Clerc she is kneeling in prayer, and a bright star is appearing to her.

DECEMBER 13. *St. Lucy*, Virgin and Martyr, A.D. 305. Was born at Syracuse; she refused

to marry a young nobleman who paid his addresses to her, because she determined to devote herself to religion, and she gave her whole fortune to the poor; which so enraged him that he accused her before Paschasius, the heathen judge, of professing Christianity, and after much cruel treatment she was martyred. She is represented with a short staff in her hand, behind her is the devil.—Golden Legend, xxxii. In Callot's Images she is kneeling in prayer. In Le Clerc she is being dragged before a tribunal.

DECEMBER 16. *O Sapientia*. This is the beginning of an anthem in the Latin service, to the honour of Christ's Advent, which used to be sung in the Church from this day until Christmas Eve.

DECEMBER 21. *St. Thomas the Apostle*. St. Thomas, surnamed Didymus, or The Twin, appears to have been a Jew, and probably a Galilean; he is said to have travelled and promulgated Christianity among the Parthians, Medes, and Persians, to have been the Apostle of the Indies, and martyred at the instigation of the Brahmins, by the people, who threw stones and darts at him, and ended his life by running him through the body with a lance. He is represented with a spear, or with an arrow, or a long staff, as in Callot's Images.



DEC. 25. *Christmas Day.*

The festival of Christmas is the greatest of all the feasts of the year, being the celebration of the birth of Jesus Christ, and has consequently ever been kept with great solemnity, festivity, and rejoicing.



DECEMBER 26. *St. Stephen*, the first Martyr, A.D. 33. He was one of the seven deacons appointed by the Apostles to manage the public fund established for the relief of the poor, and to attend to minor ecclesiastical occupations. He is called the Proto-Martyr, or the first witness of the New Testament, and was stoned to death in the year 33. He belongs to the highest class of martyrs, having suffered death both in will and deed. He is represented with a stone in his hand, and a book, *Golden Legend cxx.*, or with stones in his lap.



DECEMBER 27. *St. John the Apostle and Evangelist*, and the beloved disciple, was a Galilean, son of Zebedee and Salome, and brother to St. James the Great.



He is represented with a chalice, with a dragon or serpent issuing out of it, (alluding to the legend of his driving the devil in that form out of a cup of poison,) and an open book: Gough. In the cuts of the Gold. Leg., xxxvii., in Callot, and frequently on tombs, &c., St. John the Evangelist is writing in a book, with an eagle behind him.



DECEMBER 28. *Innocents' Day*, or Childermas Day, commemorating the slaughter of the Jewish children by Herod. Though the Holy Innocents were not sensible upon what account they suffered, yet it is certain that they suffered for the sake of Christ, since it was upon account of his birth that their lives were taken away. In the usual representations Herod is seated on a throne, two or three persons are standing by, one of whom holds an infant which he is piercing with a sword. Golden Legend, xl.

DECEMBER 31. *St. Silvester*, Bishop of Rome, A.D. 335. He succeeded Miltiades in the Papacy, 314, and is accounted the author of several rites and ceremonies of the Romish Church: as of asylums, unctions, palls, corporals, mitres, &c. In Callot's Images he is represented standing at a font with the papal crown on, baptizing or anointing a person kneeling over it. In Le Clerc he is kneeling, and an Angel appearing to him bearing a cross.



The Moveable Festivals.

ADVENT SUNDAY is always the nearest Sunday to the feast of St. Andrew, (Nov. 30,) whether before or after. The term Advent denotes the coming of our Saviour. In ecclesiastical language it is the denomination of the four weeks preceding the celebration of His birth.



SUNDAYS,—SEPTUAGESIMA, SEXAGESIMA, QUINQUAGESIMA,—preparatives to Lent. Many reasons are given for these names, but in my apprehension the best is a *consequentia numerandi*, because the first Sunday in Lent is called *Quadragesima*, containing about forty days from Easter; therefore the Sunday before that, being still farther from Easter, is called *Quinquagesima*, five being the next number above four; and so the Sunday before that *Sexagesima*, and the Sunday before that *Septuagesima*. The observation



of these days is at least as ancient as Gregory the Great.—Sparrow, p. 111.

The Ember-days are so called from a Saxon word, Ymbren-Dagas, Ember-days, signifying a circuit, or course, and is applied to these fasts because they occur in certain courses once a quarter. The word *week* is applied to the “Jejunia,” or three fasting days, though they do not make up a whole week.

SHROVE TUESDAY is so called because it was the time when sinners were *shriven* or purified from their sins by a general confession and absolution before the penitential season of Lent. Before the Reformation this practice was compulsory, and the abuses which this led to were among the causes of the Reform; it was then left optional, and has fallen into disuse altogether. The modern practice on the continent is for the penitents to confess to the priest seated in a sort of watch-box, called a confessional, which has a wooden partition with a lattice in it, but the ancient practice in this country was to confess to the priest seated in the open church.



ASH WEDNESDAY is so called from the ancient practice of strewing ashes on the head in the Penitential Office of the day. These ashes were made

of the branches of brushwood or palms, consecrated the year before ; the ashes were cleansed, dried, and sifted, fit for the purpose. After the priest had given absolution to the people, he blessed the ashes, sprinkled them with holy water, and perfumed them thrice with incense, and the people coming to him and kneeling, he put ashes on their heads in the form of a cross, with other ceremonies.



PALM SUNDAY is the Sunday next before Easter, and is sometimes called *Passion Sunday*. It is denominated Palm Sunday from the custom of carrying branches or sprigs of palm-trees, in imitation of those strewed before Christ, when He rode into Jerusalem.

GOOD FRIDAY. The Church on this day commemorates the sufferings of our Lord on the Cross. "The Tenebræ, a Roman Catholic service, signifying darkness, is performed on Good Friday, to denote the circumstances and darkness at the crucifixion. This is partly symbolized by a triangular candlestick, with fourteen yellow wax candles, and one white one, seven of these yellow candles



being on each side, and the white one at the top. The fourteen yellow candles represent the eleven Apostles, the Virgin Mary, her sister Mary the wife of Cleophas, and Mary Magdalene, who were with her at the crucifixion; the white candle at the top is to represent Christ." The emblems of the crucifixion or instruments of the passion are continually used as ornaments in our old Churches, particularly in the chancel, but by no means exclusively. These



are the five wounds of Christ, the hammer, nails, and pincers, the ladder, the spear, the sponge on the reed, the seamless garment, the purse, and the cock.



The examples here given are taken from the poppies in the chancel of Cumnor Church, Berks; they occur also on a sort of high tomb, said to have



been the Altar, but now placed on the north side of the chancel, in Porlock Church, Somersetshire, and on a similar structure in the chancel of Stanton Harcourt Church, Oxfordshire, and on bench ends in the nave of Branton Church, Devon; they are in fact of constant occurrence in every part of a Church, where the original decorations have been preserved.

Formerly, an erection, either of wood or stone, was prepared near the Altar expressly for the Easter ceremonies, called the Holy Sepulchre, and many of the stone ones remain in our Churches. The most celebrated, and probably the finest remaining, is at Heckington, in Lincolnshire ; this is richly ornamented with sculpture, having figures of the Roman soldiers watching or sleeping round the tomb. More commonly the Easter sepulchre is merely a sepulchral recess in the wall, on the north side of the chancel, near the Altar ; it often has an actual tomb in it, which was no objection to its being used also for the Easter ceremonies. Persons were employed to watch the sepulchre, for which charges are always found in parish accounts previous to the Reformation. A curious account of the ceremonies anciently observed at Easter will be found in Davies' *Antient Rites of Durham*.

EASTER-EVE. The making and watching of the sepulchre was a practice founded upon an ancient tradition, that the second coming of Christ would be on Easter-eve. Its ceremonies varied in different places, but the watching of the sepulchre, during the whole day and two nights, between Good Friday and Easter-day, was invariable. The small low window which is frequently found on



the south side of the chancel under another window, and at about the height for a man to look through, is supposed to have been for the purpose of watching the light in the sepulchre.

EASTER-DAY. This is the highest of all feasts, says Epiphanius. This day Jesus Christ opened to us the door of life, being the first-fruits of those that rose from the dead, whose resurrection was our life, for He rose again for our justification.—Sparrow. The word Easter is probably derived from the Saxon “Oster,” which signifies “to rise.”—Wheatley.

Easter-day is always the first Sunday after the full moon which happens upon or next after the 21st of March, and if the full moon happens upon a Sunday, Easter-day is the Sunday after.



ROGATION-SUNDAY is the fifth Sunday after Easter, so called from the Latin *rogare*, to beseech. The Gospel for this day is concerning Rogations, teaching us how to ask of God, so as we may obtain, and withal foretells His approaching ascension. The service formerly appointed in the Rogation-days of procession, was Psalm ciii. and civ., with the Litany and suffrages, and homily of thanksgiving ;

the two Psalms were to be said at convenient places, in the common perambulation, the people thus giving thanks to God in the beholding God's benefits, the increase and abundance of His fruits upon the earth. At their return to the Church, they were to say the rest of the service mentioned.—Sparrow. The customary places for the processions to stop at were the crosses by the road side, and especially where four ways met; these processions are still continued in many parts of the country, and a halt is still made at the accustomed spot, though every vestige of the cross may have disappeared.

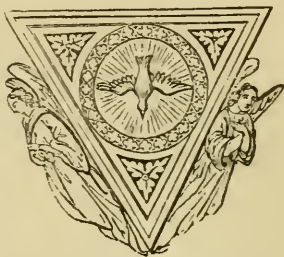


ASCENSION-DAY. This day was Christ's perfect triumph over the devil, leading "captivity captive." This day He opened the kingdom of heaven to all believers, as we say daily in the *Te Deum*. Those things, saith St. Augustine, Epist. 54, which are not written but we keep them by tradition, if they be observed, all the world over, are to be understood to be commended to us, and commanded either by general councils, (whose authority in the Church

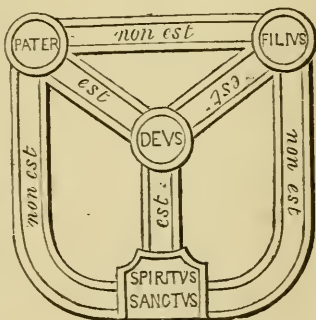


is most safe,) or else by the Apostles ; as for example, that the Passion of our Lord, His resurrection and ascension into heaven, and the coming of the Holy Ghost, should be observed by an anniversary solemnity.

WHIT-SUNDAY, or the feast of Pentecost. The great festival of Whitsuntide is celebrated seven weeks after Easter, to commemorate the descent of the Holy Ghost on the Apostles after the ascension of our Lord. It is also called Pentecost, because it is fifty days from Easter. In the middle ages a great wax candle was usually blessed on this day, to represent the light of faith shining forth to the world. Numerous other ceremonies were used on this and the two following days. The Whitsunales were derived from the Agapæ, or love-feasts of the early Christians.



TRINITY SUNDAY. On this festival the Church commemorates the mystery of the Holy Trinity. Christ our Lord, before His ascension into heaven, commissioned His Apostles to go and preach to all nations the adorable mys-





tery of the Blessed Trinity, and to baptize those who should believe in Him, "In the name of the



Father, and of the Son, and of the Holy Ghost."

The authority chiefly followed in these brief accounts of the Saints in the English calendar, is Wheatley's Rational Illustration of the Book of Common Prayer, compared, however, with several others.

The small figures of Saints used in this calendar, are principally taken from the engravings by G. L. Smith, in a Prayer Book printed at Oxford in 1772.

In Harwood Church, Yorkshire, an alabaster monument of a knight and his lady has a number of small figures of Saints, said by Gough to be the completest and most perfect collection he had seen. It is described in Gough, vol. i. p. 172, and ii. ccxxxv. On the cope of John Sleaford, at Balsham, are ten Saints, with their names: and the same on the Brass of a priest, at Castle Ashby, Northamptonshire, and many others. Saints are painted in sets on screens of parochial Churches in Norfolk and Suffolk, and other counties. Angels are represented

with four or six wings, either feathered both bodies and wings, or in white mantles. The instruments of the Passion, musical instruments, censers, scrolls, and shields are their most usual accompaniments.

The Attributes of Saints will be found further described in Gough's *Sepulchral Monuments*, vol. ii. p. ccxxxiii.—ccxxxvi., and in the following works.

The *Golden Legend*, printed by Wynkin de Worde, translated from the Latin of Jacobus de Voragine, not only into English, but also into French and German, and which was anciently held in such high estimation as to be commonly read in Churches. James di Voragine, so called from the place of his birth, in the state of Genoa, a celebrated Dominican friar in the 13th century, was born about 1230, and became provincial of his order, and Archbishop of Genoa. His most celebrated work was a collection of the legends of the Saints, known by the name of *Legenda Aurea*: the first printed edition was at Bologna, 1470, fol.; an Italian translation was printed at Venice, in 1476, fol., and a French one by Batallier, Lyons, 1476, fol.

Catalogus Sanctorum et gestarum earum ex diversis voluminibus collectus: editus a Reverendissimo in Christo patre domino Petro de Natalibus de Venetiis dei gratia episcopo Equilino. Lugduni 1538, 4to.; and another edition, Lugduni 1514, folio. Both editions have small woodcuts, chiefly of the martyrdoms of the Saints.

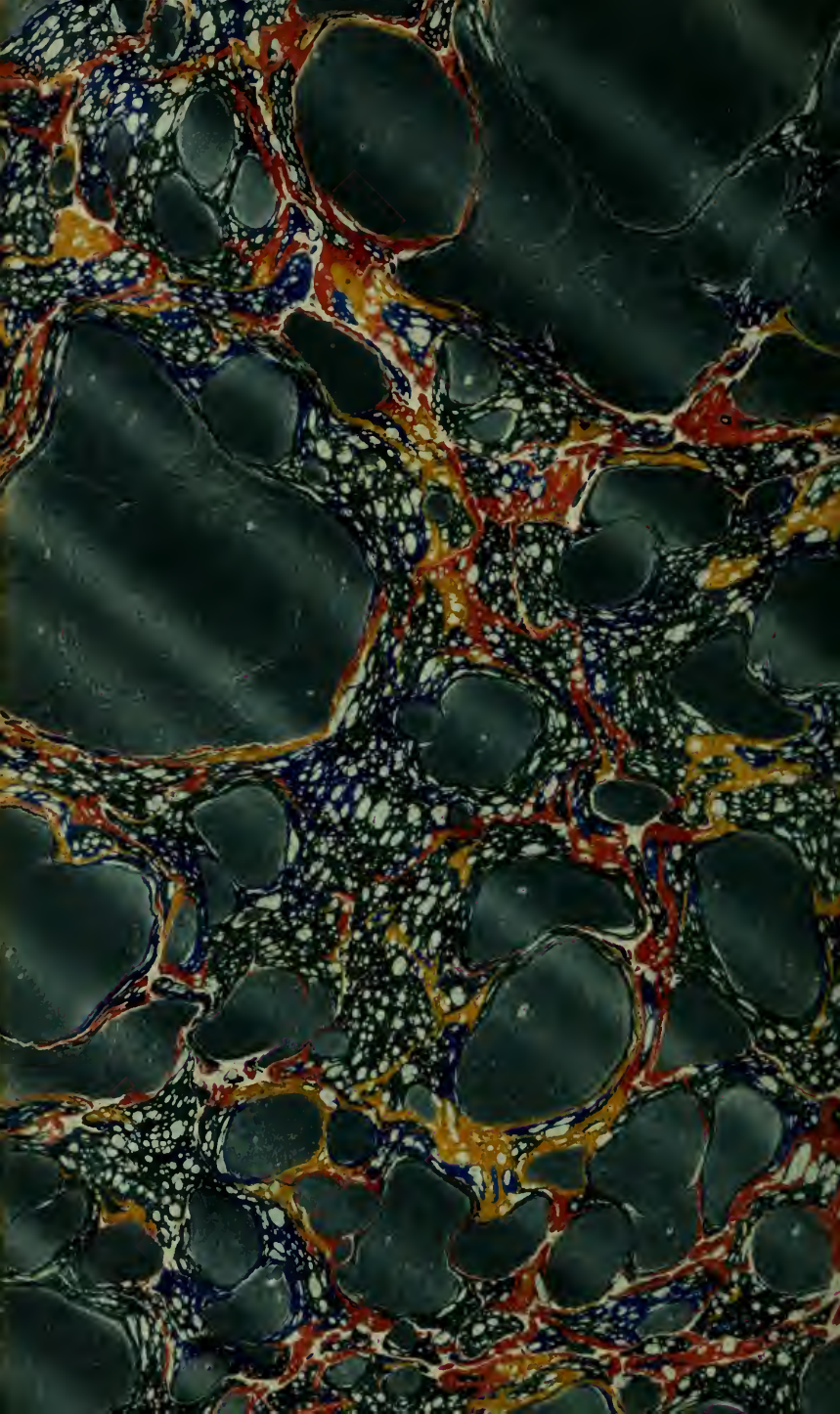
Cathalogue des Saintz et Saintes par tresrevere-
rend pere en Dieu Pierre des Natoes evesque de
Venise, translate nouvellement de Latin en Francois
pour l'information du peuple Chrestien, et a l'hon-
neur gloire et exaltation de Dieu le créateur qui
s'est monstré merueilleux et admirable en ses saintz
par œuvres et miracles. Paris, 1580, fol., with
woodcuts.

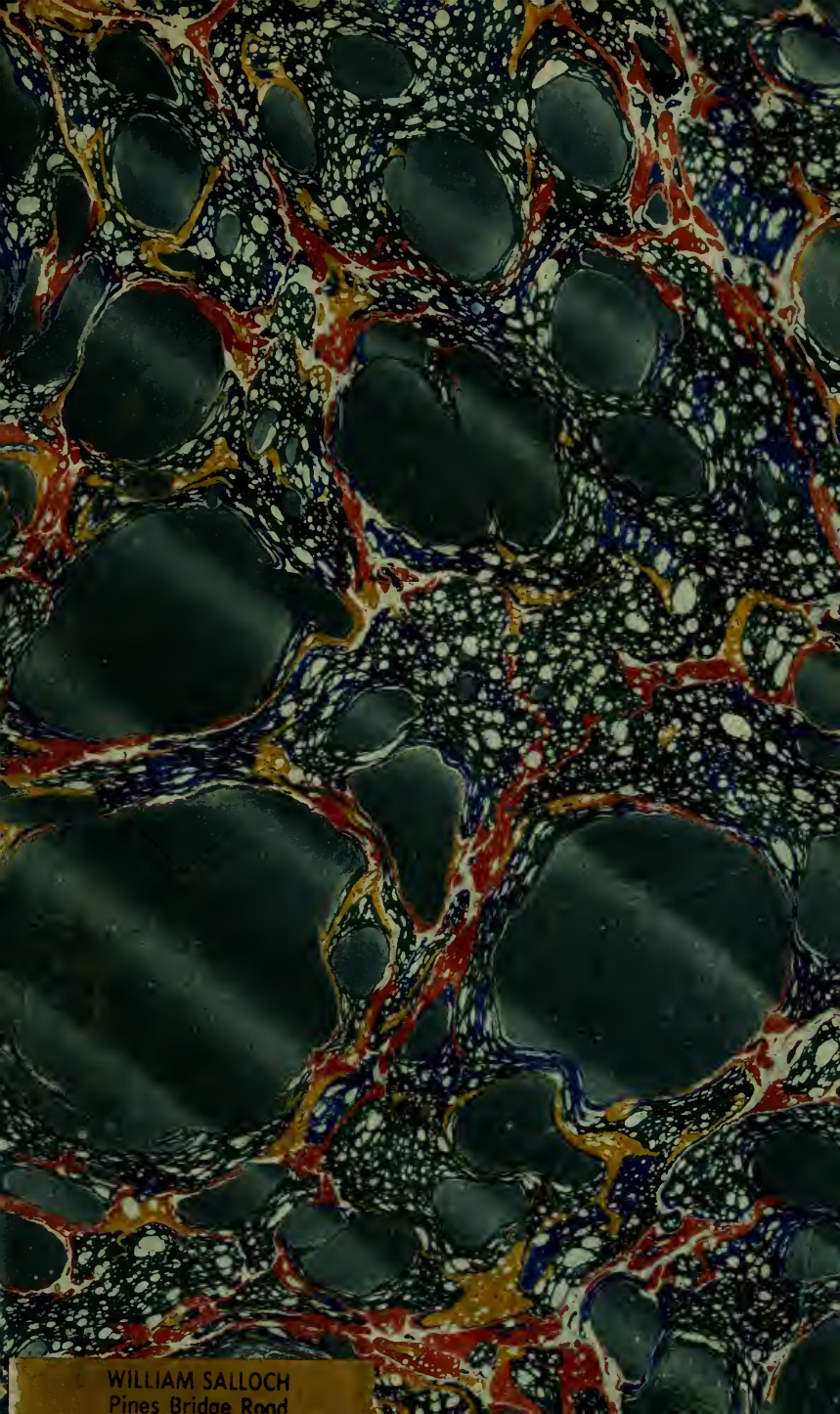
Les Images de tous les Saints et Saintes de l'
Année, suivant le Martyrologie Romain, faictes par
Jacques Callot et mises en lumiere par Israel Henriet,
Paris, 1636, 4to.

Godturgutige Almanach of Lofgedachtenis der
Heyligen, op ijder dag van't Jaar, Gevolgt na den
beruchten Sebastian Le Clerc. Wel-standig ver-
schikt, verteckent, en in't licht gegeven, door Jan
Goeree. Te Amsterdam, 1730, small folio.

Menologium Græcorum jussu Basilii imperatoris
græce olim editum, munificentia et liberalitate sanc-
tissimi domini nostri Benedicti XIII. nunc primum
græce et latine prodit studio et opere Annibalis tit.
S. Clementis presbyteri Card. Albani S. R. E. Came-
rarii, et Basilicæ Vaticanæ Archipresbyteri. Urbini
1727, folio, with engravings of the martyrdom of
each Saint.







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